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MISCELLANEOUS

OBSERVATIONS AND OPINIONS

ON THE

CONTINENT.

FLORENCE.

FLORENCE, notwithstanding the French Revolution, which at one time swept away its treasures, remains, as it has always been described, one of the most delightful cities in Europe, and its statues and pictures are now restored. It cannot, like Rome, boast of a remote antiquity or a fabulous origin; nor can the commencement of the Republic be stated with any accuracy, though it is not difficult to determine the period of its final extinction. When a minister of justice was punished for executing the lawful duties of his office, only because he had not previously consulted *Lorenzo the Magnificent*, it was evident that the Republic had ceased to exist.

A free government is said to be the only proper nursery for the arts and sciences; and, although they may be transplanted into any government, a republic is the most favourable to the growth of the sciences, and a civilized monarchy to that of the polite arts. This, like other theories on complicated questions, is subject to so many adventitious circumstances, that no well-founded conclusion can be deduced from it. The Roman catholic religion spread its patronage as well over the south as over the north of Italy, in a lavish expenditure of money to artists of every description; yet, while there was a constellation of great painters in Rome and in the north of Italy, Solimena and Sebastian Conca are the glory of Naples. And it is equally difficult to explain why, of more than a thousand churches of Italy, there was no approximation to good architecture till the time of Sanmicheli and Palladio; and none of equal value since.

When a tourist arrives in Florence, he usually directs his steps to the gallery, and his expectations are rarely disappointed. On two sides of this gallery are suits of rooms containing pictures of great excellence; of these, the Tribune is the most attractive. Here the progress of painting may be seen at one glance, from the Gothic style of Albert Durer to the luxurious colouring and rich

harmony of Titian. Here Raffaello is to be seen in his first, second, and third manner, according to connoisseurs, which subtle discrimination was never intelligible to me. That the improvement of celebrated painters may be traced in their works it is easy to comprehend, but improvement *per saltum* I have never seen, and with respect to Raffaello, this refinement of criticism is but of little consequence, as his easel pictures are not the works by which his genius is to be estimated; his merit stands on a very different and a much higher ground. His great and commanding excellence is in design and composition, and the art of telling a story with such appropriate feeling and expression, as no other artist ever yet approached. His oil pictures, though of very different degrees of excellence, when estimated for dexterity of execution, for chiar'-oscuro, or for principles of colouring, cannot be put into competition with Coreggio or Titian, and the masters of the Venetian school.

The excellence of Raffaello, as an oil-painter, may be valued by the Madonna della Seggiola, in the Pitti palace; the Boy holding a tablet, in the Foligno picture, now in the Vatican; the heads of two boys, in the Madonna del Sisto, at Dresden; and his portrait of Julius II. What the Transfiguration may have been, as to execution and colouring, I can-

not tell; it has been scrubbed and cleaned, and is now out of harmony. These are all good examples of Raffaello's skill as an oil-painter; but when they are compared to his fresco pictures of the Heliodorus, and the Miracle of Bolsena in the Vatican: they shew that oil-painting was not his art. The celebrated picture in the Tribune, of St. John, in design and expression, deserves its reputation; but the drawing is marked like the antique statues of children, with muscular dryness; and the colour of the flesh, in its present state, is uniformly yellow, as if glazed with gum copal; and the back-ground is in total darkness.

In this room is the celebrated picture by Titian, commonly called a Venus, which, for its glow of colour, is beyond all praise.* All the pictures and statues in this room are enumerated at the end of the volume, and a plan engraved to shew their relative situation; to each subject is added the name of the master, and the time of his birth and death.

Without attempting to give any critique on the celebrated paintings in this gallery, which would be tiresome to those who have not much attended to pictures, and probably not very satisfactory to those

* Here are two pictures of Venus; this is supposed to have been a portrait of a mistress of one of the Medici. There is a print of it by Strange.

who have, I shall only say one word on a small picture of a Medusa's head, by Leonardo da Vinci. Vasari says that he painted this subject, but did not finish it, and in that unfinished state it was in the palace of the Grand Duke Cosmo, in Vasari's time. This picture, now in the gallery, is highly finished, and as fresh and perfect as if it came from the easel yesterday; in this respect it does not agree with Vasari's account of that by Leonardo. I therefore suspect that it is not the same picture, but probably one painted from it, or from Leonardo's original design by a skilful artist, subsequently; and I am the more inclined to this opinion, as it is painted in a style quite different from any picture of that early age; it has the masterly dexterity of Teniers in execution, with the richness in colour and texture of Rembrandt. The portrait of Leonardo da Vinci, said to be painted by himself, in the collection of artists' portraits in another room, if it be really painted by him, spreads a cloud of suspicion over all those hard black-and-white pictures, polished like ivory, which are uniformly given to Leonardo da Vinci; for, although this portrait is dark, and under a glass, and in an obscure place, yet as far as it can be seen it is in colouring and execution wholly different from those oil-pictures usually attributed to him.

Here is also a considerable collection of ancient and modern sculpture, and two rooms appropriated to bronzes, among which are John de Bologna's celebrated Mercury, and a colossal bust of Cosmo I. by Benvenuto Cellini. The bronze figure of Mercury is among the most popular of modern statues, and displays great talent, with what the French call *beaucoup de mouvement;* but it is impossible to make a statue appear to fly with complete success; the proper and legitimate character of sculpture is too severe, and the materials too ponderous to accomplish that object; and when the *West-Wind* is made in brass, solid enough for a figure to stand upon it, all that is gained by the experiment is a demonstration that poetry and sculpture are not convertible arts. Sir Joshua Reynolds says, in works of genius common sense must give way to higher sense; but I doubt much if any effort of genius can long command our admiration, if common sense be wholly wanting. One remarkable characteristic of Greek sculpture is, that the judgment and taste of the sculptor always went together; he aggrandized what he attempted, and never put his reputation to the hazard, by attempting a novelty beyond the reach of his art.

LAURENTIAN LIBRARY.

THIS library of MSS. was founded by Cosmo de' Medici, the grandfather of Lorenzo, and from time to time has been augmented to upwards of six thousand volumes, before the suppression of the monasteries in Tuscany in 1808, when the number was greatly increased.

The exhibition of these treasures, like other exhibitions of the same kind, depends upon the keeper, whose practice is to shew such books as are supposed to be of popular interest. Of these, the celebrated *Codex Mediceus,* and a copy of the *Pandects* of Justinian, are constantly exhibited. This MS. of Virgil, which, Forsyth says, "after having been stolen, and re-stolen, disappeared during the late war, and is lost for ever to Florence," is now in its place. It is more perfect than the *Codex Vaticanus,** and is generally believed to be an older manuscript: common fame gives it to the age of the Emperor Valens. The four first verses, beginning—"Ille ego, qui quondam," are omitted, which agrees with the judgment of Ovid, Martial, and Persius. Twenty-two verses in the second

* The Vatican MS. wants a part of Ec. 8 and 9, Georg. 2, and Æn. 2, 3, and 5.

Æneid, beginning—" Jamque adeo super unus eram," are also wanting, originally rejected by Tucca and Varius, according to Addison, with great judgment; though Dr. Trapp is of a different opinion.

In this MS. there are none of the smaller poems usually ascribed to Virgil, as the *Copa*, the *Moretum*, the *Culex*, or the *Ciris*. In this MS. there is this peculiarity, that Virgil is uniformly written Vergil.

The Pandects of Justinian, which were found at Amalfi in 1137, according to the Pisan Chronicle,* are bound in two volumes. Pisa was taken by the Florentines in the year 1406, and in 1411 the Pandects were removed to Florence, and kept in the Palace of the Republic,† in a rich casket, and shewn to the curious by the magistrates bareheaded, with lighted tapers.‡ Whether Ivo of Chartres, or Irnerius, were acquainted with the Digests before they were found at Amalfi, is of

* The authenticity of the Pisan Chronicle, which is without a name or a date, has been questioned, but Gibbon considers it as worthy of credit, and it is quite certain that Bartolo, who died in 1359, consulted it.

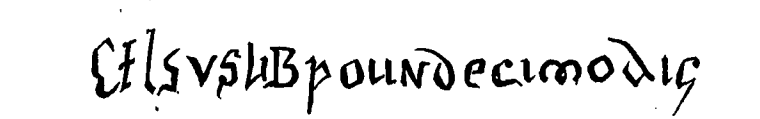
† Now called the Palazzo Vecchio.

‡ Gibbon calls these volumes 4to.; why, I cannot say, for they are of the size and shape of what in modern times would be called folio, if written on paper.

little importance; previously, it is certain that the civil law had made no remarkable impression on the learned, but on this discovery, Europe was electrified, and the study of the Pandects became the favourite, and almost the exclusive study of every university; and materially contributed to introduce just and liberal ideas on the nature of government, in the highest degree beneficial to the best interests of society.

There is no good reason to believe that the Institutes, the Codes of the emperors, or the Greek Novels of Justinian were ever lost. In the Vatican library I saw MSS. of some of the Codes, probably more ancient than the Pandects, written over with monkish commentaries, in the same manner as the fragments lately published of the Re Publica of Cicero.

The written character of the Pandects, Gibbon observes, betrays the hand of a Greek scribe. The pages are written in double columns, in lines of about four inches long: this is a fac-simile of the character.



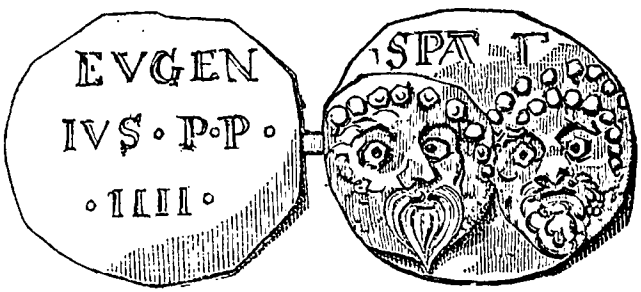
Here is one of the deeds of the Emperor Palaiologus and Pope Eugene IV. made to effect the

union of the Latin and Greek churches. This council met in the church of Santa Maria Novella in Florence in the year 1439, and, contrary to all reasonable expectation, the conference terminated in an amicable adjustment of all the points in dispute. The pope's supremacy over both churches was acknowledged; the Greek church was to adopt the doctrine of transubstantiation, and to agree that the body of Christ should be made of unleavened bread; purgatory was to be believed according to the Catholic faith; the Holy Ghost was acknowledged to proceed from the Father and the Son, and not from the Father only; and other heresies equally dangerous were reformed. Palaiologus then returned to Constantinople, expecting his clergy to yield a ready obedience to his concessions; but they firmly resisted the adoption of any other dogmas than their own, and, declared that all things at Florence had been carried on by artifice and fraud.* To this instrument is appendent the emperor's seal of fine gold, somewhat in the shape of an ancient Roman Bolla, with his whole length portrait, holding in one hand a cross, and in the other the fulmen of Jupiter. The seal of the pope is of lead, with the heads of St. Peter and St.

* The signature of Palaiologus to this Concordat is engraved on the plate of fac-similes.

Paul executed with the uncouth rudeness of Sandwich island sculpture.

This is a representation of it.



Here is the MS. *Decamerone,* from which the *editio princeps* was printed. It was written, August 13th, 1384, by Francesco Damaretto Mannelli. Boccaccio's copy, in his own hand, was publicly burnt by Savonarola, when his power was triumphant in Florence.

The earliest known MS. of Dante is of the date 1343, written by Filippo Villani. It has no title-page, and many leaves are wanting.

Here is a thin volume of letters written by Petrarch to his friend Modio,* whom he styles, *optimo Viro Modio meo dulcissimo.* These letters are written in a stiff, uniform hand, except one which is playful, with every sentence in Italian, French, and

* Modio was a gentleman, who, at this time, lived at Parma, and in Italian is called *Moggio.*

Latin, carelessly written.* These letters have no date of the year; the place from whence they were written, and the day of the month, are inserted, thus, *Venetiis XX. decebr,* concluding with *ppere,* (write to me soon).

In the year 1668, the grand Duke Cosmo III. visited England, and wrote a description of his tour. This work, which is in two ponderous atlas folios, embellished with numerous drawings in Indian ink, is set out on a book-stand in the middle of the library. The manuscript itself is not in the hand-writing of the grand duke; but in the hand of one Lorenzo Magolotte, and the drawings are by Vincenzo Fabriani.†

Here, within a glass vase, set in gold, is exhibited the skeleton index-finger of Galileo's right hand. The value of a relique depends upon its authenticity; and as this of the anathematized Galileo can never be proved by a miracle, more humble testimony may be admitted. Upon his death, January 8th, 1642, his remains were buried in the

* See a specimen of part of this letter in the plate of fac-similes.

† These volumes are each three feet long, and two feet wide, and four inches and a half thick, in the shape of a music-book. The drawings are of a corresponding size, excepting a general view of London and Westminster, which is nine feet and a half long. This work, or a part of it, has been published in an English translation, but not the drawings. Cosmo III. died October 31st, 1723, aged eighty-one.

chapel of SS. Cosimo and Damiano, and on March 12th, 1737, they were removed into the church of S. Croce, with great pomp and ceremony, and re-interred where his monument now is. Upon this translation, Gori, a zealous antiquary of that time, had access to the body, and, on pretending to kiss the hand, bit off this finger. After his decease it came into the possession of Canonico Bandini, who set it in gold, and gave it to the library.*

CHURCHES.

THE churches of Florence abound with interesting specimens of painting, commencing with the restoration of the art. In Santa Maria Novella is a chapel painted in 1491, by Ghirlandajo,† the master of Michelangelo, and the most eminent painter of his time. In the same church is a picture of a Virgin and Child, larger than nature, by Cimabue;‡ the best pictures by this early painter are to be seen at Assisi. Here are also pictures by Giotto his scholar, more eminent than his master, as may be seen in his greatest work in the church of the Annunziata, at Padua. In the Brancacci chapel in Santa Maria del Carmino, are the best

* It is represented, p. 24. Bandini died 1790.

† Ghirlandajo was born in Florence, 1449, and died 1493.

‡ Cimabue, born in Florence, 1240, died 1300.

remains of the works of Masaccio any where to be seen.* Of the early painters, the works of Gozzoli,† in the Medici chapel, in the Riccardi palace, ought not to be overlooked, though the chapel is so dark that it requires torch-light to see them.

The bronze doors of the Baptistery, or rather the one which fronts the cathedral, by Lorenzo Ghiberti, has always been celebrated. On this door are ten compartments filled with subjects from the Old Testament, beginning with the creation, and ending with the meeting of Solomon and the Queen of Sheba. The spaces between the panels are ornamented with foliage, heads, and beautiful figures of prophets and sybils; the architrave is ornamented with festoons of flowers and birds, of so perfect an execution, that they seem to be cast from nature. The late Mr. Flaxman, speaking of this work, says that an admirable fancy, delicacy, expression, grace, and execution, are to be found in every part of it; but its general character is rendered trivial by the introduction of so many plans, so much landscape and architecture in perspective, with the affectation of picturesque effect in the chiar'-oscuro.

Among other works by Lorenzo Ghiberti, is a bronze tomb to the Bishop Zenobia in the cathe-

* Masaccio was born in Florence, 1417, and died 1443.

† Gozzoli was born in Florence, 1400, and died 1478.

dral, not often seen by travellers, from its being in a dark situation; nevertheless, it is a work of greater excellence than his bas-reliefs on the door of the Baptistery.

The Sarcophagus, in the church of St. Lorenzo, containing the remains of John and Peter de' Medici, together with Lorenzo and his brother, is an exquisite example of workmanship in bronze, by Andrea Verrocchio. In Santa Croce, the monument of Carlo Marsuppini, and the Sarcophagus of Oddio Altoviti, in the church of St. Apostoli, are examples in arabesque that include the perfection of every thing that has ever been done in that style of art.

The chapel of the Princes, in St. Lorenzo, is an exhibition of unbounded expense, wholly destitute of good taste. The statues by Michel Angelo, in another chapel, shew his great powers, and leave us to regret that they were left unfinished, and that so little use was made of his talents by those who, in his time, were extolled as the patrons of taste and genius. The genius of Michel Angelo was sublime and original, and his execution, equally powerful, was far beyond all those who went before him, and all subsequent imitators. He trod in a road of his own making, and was himself a giant upon it.

The church of Santa Croce is the Westminster Abbey of Florence, and abounds with interesting monuments of distinguished and illustrious persons. In an obscure place I noticed a small marble tablet, marking the spot where Francesco Nori was buried, with an inscription in eight words, to tell that it was placed there by his father in remembrance of him, and to record his name to posterity. Why posterity should be interested about his son, is not told; an English writer of the history of the house of Medici has told us the event, but has omitted the name. He was an humble friend of Lorenzo, in his service, and in the detestable conspiracy of the Pazzi, by a faithful and fearless impulse, he threw himself between an assassin and his master, and received the blow which laid him dead at his feet, and by this act of heroic devotion Lorenzo escaped. Bulzan, who saved the life of the last King of Poland, by a similar sacrifice, has a stately monument erected to his memory; and Lorenzo the *Magnificent* would have shewn himself more worthy of that title, had he supplied the place of this square foot of marble by an honourable tomb and a grateful inscription.

Here is a magnificent monument by Canova to Alfieri, raised to him by the Countess of Albany. It is a costly pile, with a colossal figure to personify

Italy weeping over a medallion of the poet. Whatever may be the merit of the sculpture, the composition cannot be said to be very successful. Allegorical figures are always cold; they awaken no sympathy, and impart no feeling. Here the only person whose portrait would make us reflect on his character and genius is, like Nelson's in Guild-Hall, a flat medallion, making the most insignificant part of the composition. As the fame of a poet depends on the works he has left, and not, as of a hero, on those he has destroyed, the poet would have been better served by placing his bust on a block of marble inscribed only with his name.

FIESOLE.

THE ancient Etrurian city of Fiesole is now a village on a considerable eminence commanding the city of Florence. Here are some small remains of a Roman amphitheatre, and fragments of the walls of the city, with an arch, probably of an ancient gateway. Higher up on the hill is a church, on the site of an ancient temple, and the shafts of sixteen columns of Cipollina marble, which divide the nave from the side aisles, once belonged to it. On the summit of this hill is a Franciscan convent, and from the loggia within, the prospect is strikingly

beautiful, commanding an extensive view of the Val d'Arno and the city of Florence.

Besides the interest of one in the pursuit of antiquities or picturesque scenery, Milton has created an additional incentive; and here I expected to have found the remains of Galileo's observatory, or, at least, its situation, from these verses in the Paradise Lost,

> ——" The moon, whose orb
> Through optic glass the Tuscan artist views
> At evening from the top of Fiesole,
> Or in Val d' Arno, to descry new lands,
> Rivers or mountains in her spotty globe." B. i. v. 87.

But in Fiesole, the observatory will be sought for in vain, and why Milton gave Galileo this site to observe the face of the moon I am ignorant, for he lived at Arcetri, on the opposite side of the Arno, sufficiently elevated for astronomical observation; and when Milton was at Florence he visited him at the Villa de' Martellini, where he was then confined by the Inquisition, and where he was imprisoned till his death; nor does it appear from Gio. Bat. Clemente de' Nelli's biographical account of Galileo, that he ever lived at Fiesole, or ever had any observatory there.

In the year 1617, Galileo lived in a villa at Arcetri, and from this place his letters are dated to Viviani and other friends, till the year 1631. This

house still remains, in front of which is a terrace, commanding a beautiful and uninterrupted view; below it, on a sloping ground, was a garden, and in a tower, which makes an angle of the house, was his observatory.

Galileo was imprisoned by the Inquisition in the Villa de' Martellini, within three miles of Florence, from the 31st of December, 1633, till his death, nine years and ten days. His sentence was publicly read in the church of Santa Croce, in Florence, September 10, 1633. From the time of his imprisonment, his letters are always dated *dalla mea Carcere di Arcetri.* Science has long mourned over the fate of this great man, yet in the nineteenth century, there still remains a secret, and in some countries an open, attachment to this Satanic institution.

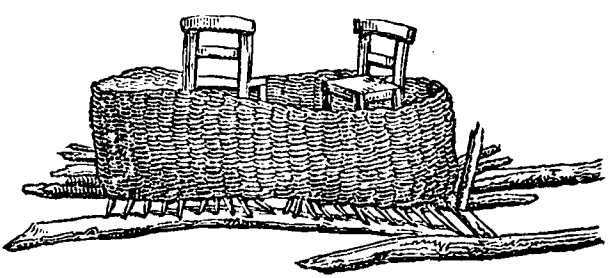
The celebrated Vincenzo Viviani, who was a scholar of Galileo, and his friend, has left us this description of his person:—"He was of a jovial and gay countenance, especially in his old age; he was of a square make and just stature; of a constitution naturally plethoric, phlegmatic, and very strong; but weakened by his cares and fatigues as well of mind as of body, so that he was often brought to a state of languor. He was subject to great and dangerous illnesses, occasioned for the

most part, by the incessant fatigues and watchings in his astronomical observations, which often employed him through whole nights.*

VALLOMBROSA.

This Benedictine monastery is about twenty miles from Florence, and remarkable for its romantic and beautiful situation. It was originally founded in the year 1015, by a devotee of the name of Guaberto, who had the honour of being created a saint.

The monastery is built on a small plain embosomed in the Appennines, at a very considerable



* Viviani built a handsome house in Florence, and placed the bust of Galileo over the door, with inscriptions on each side of it, to honour his name. Viviani died at eighty-one years of age, 1703. This house is now commonly called, though erroneously, Galileo's house.

Fontenelle says, that Viviani had that innocence and simplicity of manners which persons commonly preserve who have less commerce with men than with books. He was affable, modest, grateful in the highest degree, and a fast and faithful friend.

elevation, with verdant hills and rocky eminences, still higher, behind it.

The road, all the way from Florence, is winding on the sides of mountains, with deep glens between them, and houses in every direction, with villages occasionally crowning the heights. The view is constantly varying; as far as Pelago, the olive and the poplar are the prevailing trees; afterwards, forest trees improve the scenery. Two miles beyond Pelago the road passes through the court-yard of a house called Paterno: in one of the rooms is a large collection of landscapes in *scagliuola*, the first specimens of this art, invented by an Englishman of the name of Hugford, who was some time abbot of Vallombrosa, and died in the year 1771. These landscapes have no value but as being the earliest attempts to represent scenes from nature in this manner. On approaching the monastery is a thick grove of firs; after passing through it, the building is seen situated in a glade not unlike an English gentleman's park on a contracted scale, beautifully diversified, surrounded with wood and mountain scenery.

I was here on the 6th of November, and at every step was reminded of Milton's metaphor:

> "Thick as autumnal leaves that strew the brooks
> In Vallombrosa."

The monastery is a large square white building, with interior courts, a chapel, and a bell-tower, in the centre, neither very ancient nor very ornamental, there is also a low corbelled turret at one angle, which cannot be seen on approaching the monastery, yet Mr. Eustace, at first sight, with more imagination than correctness, sees "antique towers and pinnacles rising full before him."

Our party consisted of several ladies and gentlemen, whose names I should gladly mention if the public could be a party to my respect and esteem; we were received by the monk in waiting with kindness, and the usual hospitality of sequestered monasteries. Here we dined and slept, and as we brought with us good spirits and a cheerful view of things, both very essential to foreign travel, little privations only added novelty to our enjoyments. Agreeably to the regulations of these religious institutions, the ladies were not permitted to enter within the sacred walls. A Turk, who is endowed with the strictest sense of propriety, when he meets a lady in the street, turns his face to the wall; and when this propriety was carried to its greatest extent in monasteries, a monk allowed his sister to see him, but shut his own eyes during the visit. The monastery is sufficiently large to accommodate one hundred and fifty persons: the number at

present is exceedingly limited; as a college it has not a single student.

Here is a handsome chapel without a treasury, and a library with empty shelves. The French took all the plate and all the MSS. and printed books of any value. In the chapel they left the wooden crucifix of the founder: and in the library two thick folio volumes, containing at least eight thousand different prints of the Virgin Mary, collected by an industrious monk. Thus in seclusion are we often driven to contrivances to dwarf the understanding, and truly has it been said, that drony solitude and useless retirement are dangerous to reason without being favourable to virtue.

Near to the monastery is a very picturesque cascade, and at the top of a rock, easy of ascent by a winding road, is a small square building, tenanted by a solitary monk, which for its romantic beauty is called *Il Paradisino.*

The situation of Vallombrosa is delightful; and I concur with those who have thought that Milton, in his description of the garden of Eden, had this scenery in his mind, of which he has made a very exact portrait:

> Now nearer, crowns with her inclosure green,
> As with a rural mound, the champain head
> Of a steep wilderness, whose hairy sides,
> With thicket overgrown, grotesque and wild,

Access denied; and overhead up grew
Insuperable height of loftiest shade,
Cedar, and pine, and fir, and branching palm,
A sylvan scene; and as the ranks ascend
Shade above shade, a woody theatre
Of stateliest view."——

B. iv. v. 132.

MECHANICAL ARTS.

THE most remarkable manufacture in Florence is a peculiar mosaïc, called *pietra dura*. It is the art of inlaying thin pieces of marble of different colours in slabs of porphyry, or lapis lazuli, so as to represent different objects by their arrangement. The objects best adapted for this kind of representation are china and shells, and such as have their form and colours definite and distinct. The operation of this ingenious art is extremely tedious, and proportionably expensive. One of the tables of this manufacture, nine feet long by four and a half broad, was sold by auction at Mr. Beckford's sale, at Fonthill, in 1823, for 1,960*l.*; and this sum, large as it may seem, was probably not half the original cost. The small pieces of marble are cut with a bow-string of iron wire and emery, and afterwards with copper and bell-metal files, are made to fit with the greatest accuracy; the work is then finished by lining the under side with slate, and by rubbing the upper side smooth, and polishing it.

Here is another very different manufacture, the fabrication of straw hats, insignificant in itself, but

much more important as regards the interest of trade. These hats are sometimes at a price with which we are wholly unacquainted. I saw one at the price of a hundred sequins;* and occasionally they are made much more expensively. They are made of wheat-straw, which grows about eighteen inches high, with a very small short ear producing an exceedingly small grain. This wheat is produced in Tuscany, on barren rocky ground. The straw is gathered before it is quite ripe and left to dry, as wheat is fielded in England; it is, then bleached in the evening and morning dew, and after being well sorted and selected, is fit for use.

* A sequin is about nine shillings English.

ROME.

Mr. Howard and myself left Florence in the morning of the 12th of December, and arrived in Rome on the 14th.

In the year 1798 I saw the subversion of the Papal Government, and the pope exiled to Sienna, destined ultimately to end his days in the citadel of Valence; when the Capitol and the Vatican were plundered of their finest statues, and the churches of their best pictures; which have been restored by the generosity of the English nation. Since that time the city has undergone some alterations;—a carriage road has been made to the top of the Trinità de' Monti, from the Piazza del Popolo, and the Piazza itself has been enlarged, bounded laterally by corresponding semicircular walls, with fountains in the centre of each: some excavations have been made in the baths of Titus; and in the Campo Vaccino, and round the base of the Arch of Constantine. The Arch of Titus has been restored, rather with a view of preserving the ancient remains than to make the new work correspond to the old, to which it has no resemblance. Two im-

mense buttresses of brick are added to the Coliseum, and, by the French, the piazza of St. Peter's towards the river has been enlarged: but of all the improvements, the most interesting is the opening an area to shew the ground plan of the Basilica and forum of Trajan. These are the chief alterations made by the French and the government since its restoration. The Corso presents an appearance of more activity in trade than in the gloomy time of forced loans and general distrust, though the genius of commerce never had an altar in Rome, except in one dirty corner of it, which is still the prison and the habitation of the persecuted Jews.

Rome has never wanted historians or antiquaries, and I have no desire to increase their number. I propose only to make such remarks and reflections on those objects which have arrested my attention, and may be interesting to others.

ST. PETER'S AND THE VATICAN.

Of the architecture of St. Peter's I have given my opinion, with some particulars in detail, in my "Life of Michel Angelo;" but as the 4to. editions of that work were expensive, and have been long out of print, I trust I shall be readily excused in quoting from myself.

St. Peter's, with all the advantage of prodigious dimension, is a striking example of the application of extraordinary talents to defeat their own purpose. Instead of the awful grandeur which might reasonably be expected from the magnitude of the building, an exhibition of splendid variety diverts the attention; its solemnity is lost in the diffusion of light, and its vast size is apparently diminished by the parts being too prominent and attractive.

The ancient Pantheon is a great example of what can be produced by a just sense of the true principles of architecture. There simplicity and grandeur are happily combined, though now seen comparatively in a ruined state; to make the largest and most splendid temple in the world, as is the case with St. Peter's, appear to be less sublime than the original model of its dome, seems to be without defence; yet the exactness of proportion, supposed to be the cause of the difference between its apparent and the real magnitude, is praised by Addison. Architecture, to have a power over the senses, ought to possess depth of light and shadow, and magnitude or vastness of dimensions; these qualities are essential to grandeur; every thing that falls below them may be pretty, or elegant, but cannot be grand, or sublime. These considerations are of still more importance in the ancient Greek Doric,

which is now so prevalent in England for every kind of building; what good reason there can be for its application in all situations, and under all circumstances, I am at a loss to guess, unless it be fashion, which ought to have no place with sculptors or architects. Largeness of dimensions is essential to the Greek Doric, and if the building will not admit of size proper to its character, it ought not to be adopted. The moment this order is reduced to *bijouterie*, it looks unfinished, without richness, and without the grandeur which ought always to be an attendant on simplicity.

The façade of St. Peter's is the design of Carlo Maderno, whom Forsyth calls a wretched plasterer from Como. That he was a very unfit person to complete this great work I am most willing to allow; his façade is pre-eminently bad; but whether the church would have been better with the plan of a Greek than a Latin cross, I will not pretend to decide. Michel Angelo intended it to be a Greek cross, from whose judgment it might not be very safe to depart; but the original design by Bramante was a Latin cross, and in this opinion Raffaello concurred: so that whatever defects the Latin cross may have, those defects do not originate with Carlo Maderno.

The palace of the Vatican never had any pre-

tension to architecture; to its internal decorations it is indebted for its celebrity. Here Michel Angelo and Raffaello are seen in their colossal greatness;—the two greatest artists in design and composition that have ever appeared in the world, as far as we have any knowledge; and the stories told by Pliny of the painters of antiquity leave us no reason to suspect their superiority.

The fresco pictures by Michel Angelo, in the Sistine Chapel, which I have described in my "Life of Michel Angelo Buonarroti," and by Raffaello, in a suit of rooms called the Stanze of the Vatican, have no rival. These two great masters may be considered as the Homer and Virgil of painting; and a similar comparison might be drawn between them as Longinus has drawn between the two great orators of antiquity.

Michel Angelo, whatever be his subject, is always original and sublime; his mind is intent upon the highest excellences, with a total disregard of whatever is subordinate to them. From him Raffaello learnt to elevate his thoughts, and to conceive his subjects with more dignity, but he never possessed his enlarged mind or his poetical inspiration. He has not, as Sir Joshua Reynolds says, his extraordinary heat and vehemence; but he has a more pure, regular, and chaste flame. Raffaello's excel-

lency lies in the propriety, beauty, and majesty of his characters; in the purity of his taste, and a skilful accommodation of other men's conceptions to his own purpose. Michel Angelo's works proceed entirely from his own mind, and that mind so rich and abundant, that he appears to have disdained to look around him for foreign help. Raffaello never takes so firm a hold and entire possession of the mind, as to exhaust our desires. Michel Angelo elevates and expands our thoughts, and makes nature herself appear to be diminished.

Raffaello's fresco pictures have suffered much by the lapse of time, and the School of Athens is more injured than the rest; nevertheless, these works still shew how much superior he was to all other painters, and also to himself in oil colours; for his small easel pictures are dry, and characterised by a littleness of manner; and are as inferior to his fresco pictures as Pietro Perugino is inferior to Titian.

Sir Joshua Reynolds has remarked that the general character of his pictures in oil seems to shew a hand cramped and confined, and to want that facility and spirit which he so admirably preserved in his fresco works; nor did Raffaello ever acquire in oil painting that nicety of taste in colouring, that breadth of chiar'-oscuro, that art and

management of uniting light to light, and shadow to shadow, so as to make the object rise out of the ground with the plenitude and effect so much to be admired in the works of Corregio. His fresco pictures in Rome, and his cartoons, now at Hampton Court, are the great works on which his immortality is founded.

THE MUSEUM

Now possesses all its former treasures, with some additions by the late Pope, who added a new saloon of great magnificence, which is called, *Il nuovo Braccio del Museo Chiaramonti.* What the palaces of Imperial Rome might have been we have but an indistinct impression; the apartments of the private houses of Patricians appear to have been inconveniently small; if Mr. Gandy's restoration of those of Pansa and Sallust, at Pompeii, be correct, they were elegantly decorated, and for the climate, suitably arranged; yet, I doubt if imperial magnificence ever surpassed the Sala Rotunda of the Vatican, and this Nuovo Braccio, though for their greatest interest they are indebted to the ruins of ancient Rome.

This immense Museum may be properly considered as consisting of two parts; sculpture as works of art, and sculpture and inscriptions, illus-

trative of ancient mythology, history, and antiquities. The Apollo, the Laocoön, and the fragment of a Hercules, called the Torso, are pre-eminent in their respective styles of sculpture. The Apollo is at the head of its class: Thorwaldsen once told me that, among new discoveries made at different times, he had heard of twenty statues equal to the Venus de' Medicis, but the Venus was still without a rival; the same may be said with equal truth of the Apollo Belvedere; notwithstanding some defects in it which would seem to indicate that it is a copy of a more perfect work, it is certainly the finest statue of ideal nature that has come down to us. The Torso, for its character, is absolute perfection. The Laocoön is one of the very few examples of ancient sculpture where any great expression is attempted. This statue shews extraordinary powers in the artist; it appears to have been finished at once with a chisel, which, if that be not a deception to produce an apparent facility of execution, shews an unerring skill, of which I know of no other example ancient or modern.

Sculpture is a severe art, and ought always to be employed to represent the essential characters of objects, and those objects should never be accidental, stamped by fashion or caprice; individual nature is as low as sculpture should ever descend,

and even this has its limits. We have an example of a whole-length portrait of Voltaire, though a work of considerable excellence, yet disgusting from its being a fac-simile of a naked emaciated old man. Whenever drapery is employed in sculpture it ought to be grand, and of no particular stuff, notwithstanding the common praise given to silk in marble, as adopted by Roubiliac, in his statue of Sir Isaac Newton; though he well knew the true value of drapery, for his figure of Eloquence, in the Duke of Argyle's monument, is the best drapery figure in Westminster Abbey; neither can picturesque effects or conceits ever be admitted in marble, however attractive to the vulgar. A skeleton appearing to burst through the doors of a tomb, was thought to be a great effort of genius in Bernini, in St. Peter's, and Roubiliac adopted the same thought in Mrs. Nightingale's monument in Westminster Abbey. Bernini also imitated Rubens in sculpture, and was the first to introduce female figures with compressed lumps of fat in marble. These unexpected novelties may have taken the mind by surprise, and, at first, have made a favourable impression, in spite of our better judgment; but the novelty having passed away, nothing but bad taste remains. The Greeks indulged in no caprices of this kind, and if they erred it was in dryness

and severity of style; in their figures of children they did not, as Fiamingo, make them, what Fuseli calls, "bladder-like forms," but rather like little men.

When the fine statues of this museum were taken to Paris in 1798, Canova was employed to fill some of the vacant places, and we have here a Perseus with the head of Medusa in his hand, and two Athletæ, all whole-length figures, of the heroic size. Canova was an excellent man, of very considerable talent, but he rather followed the public taste than attempted to reform it. When he first saw the Elgin Marbles in the British Museum, he told Mr. Hamilton, who accompanied him, "I now perceive I have missed my way, and if I were to begin my life again, I would take a very different road, and adopt quite another mode of practice in my art." This I have no doubt he believed, but his genius was so well adapted to the age he lived in, and the age to him, that I am confident the Theseus and Ilissus of the Parthenon would have had no more influence on him than the Torso of the Vatican had, which he saw, or might have seen every day of his life. His taste was not so much derived from Greek sculpture as from the stage, where simplicity, the essential principle of grandeur, is wholly unknown. His tripping Hebe, ex-

hibited a few years ago at Somerset House, is a good example of this meretricious grace. There is also another considerable defect in Canova's sculpture, a prevailing round and polished surface, by which all nice discrimination of intelligence is lost; his limbs are often as regularly smooth as if they had been turned in a lathe; and, instead of fleshiness, the true and accurate appearance of nature, with its infinite variety of form and character, are materially injured. I have no doubt that he felt the consciousness of this defect when he saw the Elgin marbles, and confessed that he had missed his way; but it was by this way that he made a large income, and acquired the dignity of a marquis, while a different road would probably neither have led to the one nor the other.

For the inscriptions and various antiquities of this Museum Winkelmann and Visconti must be consulted; its vast extent is quite incommunicable in any cursory form.

THE LIBRARY.

Few people have ever seen this Library, it is closely shut up, and concealed in numerous presses. The room is magnificently large, and gilt and painted. As an Englishman, in common with the

rest of my countrymen, I was shown Henry the Eighth's presentation copy to Leo X. of his Defence of the Seven Sacraments against Luther. It appears to have been sent January 24th, 1521, as this is the date of the king's letter to the Cardinal Vice Chancellor, to whom he sent a printed copy of his book at the same time. The title-page of the book is arranged thus; ornamented with gilding and arabesque ornaments.

ASSERTIO
SEPTEM SACRAMENTORVM AD=
VERSVS MARTIN LV=
THERVM, ÆDITA AB
INVICTISSIMO
ANGLIÆ
&c.
FRANCIÆ REGE & DO. HYBERNIÆ HĒ=
RICO EIVS NOMINIS OCTAVO.

This MS. copy is not written by Henry VIII., as it is commonly stated, but this distich, with his signature at the bottom of the last page, is in the king's hand.

Angloru' Rex Henricus, Leo Decime, mittit
Hoc opus, et fidei teste' et amicitie.

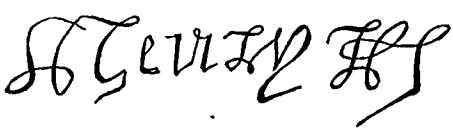
HENRICUS.

Of the merit of this theological treatise I shall

offer no opinion. Horace Walpole says, "a little scepticism may be entertained as to his Majesty's talents for such a performance, *mean as it is*." Fisher, bishop of Rochester, and Sir Thomas More, have each been supposed to have written it; and, although Lord Herbert is not of that opinion, he says, "I doubt not but they might both have revised it by the king's favour, and where it was needful, also have interposed their judgment." However this work may have been fabricated, all the successors of this prince, as Walpole quaintly observes, owe their unchangeable title of DEFENDER OF THE FAITH to his piety and learning; and by a singular felicity in the wording of it, it suited Henry equally well when he burned papists or protestants; it suited each of his daughters, Mary and Elizabeth; it fitted the martyr Charles, and the profligate Charles; the Romish James, and the Calvinist William; and at last, seemed peculiarly adapted to the weak head of high-church Anne.

The next work to which the attention of an Englishman is called, is a collection of letters by Henry VIII. to Anna Boleyn. They are without date, nor is any place mentioned from whence they were written, nor do we know with any certainty how they came into the Vatican. Burnet

says, in his visit to the Vatican, (1685) "When it appeared that I was come from England, I was shewn a collection of some letters that King Henry VIII. had writ to Anna Boleyn, of which, some are in English, and some in French; I, that knew his hand well, saw clearly that they were no forgeries." These letters are printed in the Harleian Miscellany, with what accuracy I cannot speak: a modern traveller says that they are extremely incorrect, and he has also printed them with fac-similes of the king's hand-writing, but in the first letter of this series, which is written in French, he has given the fac-simile of the king's signature, *H. Rex*, which, in the original, is *Henry Roy*. This is of little moment, except that it shews an inattention, which has a tendency to abate an entire confidence in his own accuracy. The king made his signature in several different manners, but to his official papers, his usual way was, Henry Rex, thus,



Johnson has said, love is a passion that has caused the change of empires, inspired heroism, and subdued avarice; if this king be taken as an example, there will be little reason to eulogize its

influence. His love in these letters is not without some delicacy of sentiment, but his conduct shews that appetite ruled with him; and when he had outlived his liking, one passion became ferocious to gratify another. This letter is a good example of his best feelings, and the quaint conclusion is very characteristic of the age.

" De letrene si bel que rien plus (notant le toute) je vous enmarcy trescordialement | non seullement pour le beau Diemende et navire en quoy la seulet Damoiysell est tormente mais principallement pour la bell interpretation et trope hũble submission per võre benignite en ceste Case use | bien pensant que a meriter cela per occasion me seroit fort difficill si me n'estoyt en aide võre grande humanite et faveure pur laq̃lle jay cherse chers et chercheray par toutes bontez a moy possible de demourrere en quelle mon espoyre a mis son im̃uable intention | qui dit aut illic aut nullabi Les Demonstrances de võre affection sont telles les belles motz de Lettre si cordiallement couches qui me oblige a toute jam̃es vrement de vous honourrer aymer et servire vous supplyant les vouloire cõtinuer en ce meme ferme et cõstant proposte | vous asseurant que de ma part je laugementeray plustote que de la faire restiproche si loyaute du Ceure Desine de vous complere. Vo sans aultre racime encence le peute avancer Vous priant ausi que si aucunement vous ay parcydevant offence que vous me dõ̃es la meme absolution que vous demandes vous assuran que dorẽavant a vous seulle mon Ceur sera dedie | desirant

fort que le Corps ainsi pouoyte. Comẽe dieu le peut faire si luy plet a qui je supplye une fois le Jour pur ce faire | Esperant que a la longe ma priyer sera oue desirant le Tems brifẽ pensant le longẽ jusques au reveue dentre nous deux | Escripte de la Main du Secretere qui en Ceur Corps et Volonte est votre loyall et plus assure serviteure.*

H. autre ne churcher, Rex."

* "For a Present so charming, that nothing on the whole could be more so, I most cordially thank you, not only for the fine diamond, and the ship in which the solitary damsel is in such distress, but principally for the sweet interpretation, and too humble submission used in the case by your benignity. I know well that it would be very difficult actually to merit this, unless I should be aided by your great humanity and favor, which I have sought, and do seek for; and I will seek by all the kindnesses that I can shew, to continue that feeling in which my hope has placed its unchangeable intention, saying with the motto, 'Either here or no where.' The demonstrations of your affection are such: The sweet words of your letter are so cordially expressed, as to lay me under an obligation for ever truly to honour, love, and serve you. I entreat you to please to continue in the same firm and constant purpose, assuring you on my part, that I would rather increase it than make it repugnant to the loyalty of a heart which designs to please you. I pray you, that if I have in any manner heretofore offended you, you will give me the same absolution which you ask, as henceforward my heart shall be devoted to you alone. I very much desire that my body could be so too. God can do this when he pleases, and once a day I implore him to do so. Hoping that at length my prayer will be heard; desiring that time to be brief; thinking it long: adieu till we can meet again. Written with the hand of that secretary who, in heart, body, and will, is your loyal and most assured servant."

Signed as above.

This conclusion is perhaps best rendered by the free version of the king himself, "hence forward, my heart shall be devoted to you alone." (A. Boleyn.)

When the character of Queen Anne Boleyn has been considered with historical impartiality, some stress has been laid upon the probability that two grand juries of gentlemen, who found bills against honest and fearless Norris, Weston, and Brereton, and a common jury which convicted them, were not likely to have come to that conclusion without sufficient evidence, according to the best of their judgment; and the probability was, that the House of Lords would have well weighed and considered the queen's case before they found her guilty.

With respect to the grand juries, their province was then, as it is now, to find the bill on an ex parte statement; and, for common jury-men in the reign of Henry VIII., there is no probability that they would be more sturdy than the House of Commons, which, in this reign, with the utmost complacency, surrendered its very existence to the king. Upon one occasion, when the House of Commons hesitated in the morning to obey the king, but consented in the afternoon, he told them, "It is well you did; or half your heads should have been upon Temple Bar." For the judgment of the Peers I would not

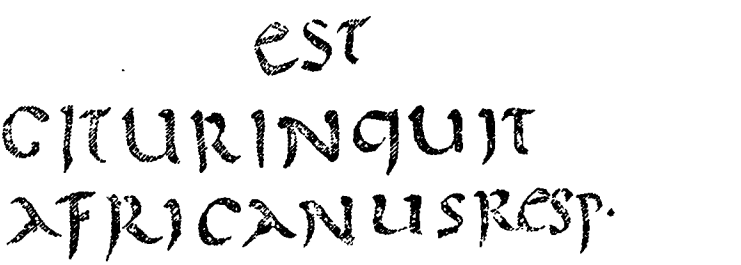
willingly be wanting in due respect, but he who reads history cannot forget the case of the Duke of Norfolk; and Cardinal Wolsey, by his splendid way of living, was thought to be guilty of a capital offence, because "he had greatly shadowed, a long season, his grace's honour." When the condemnation of the Duke of Norfolk, and that of his accomplished son, with numerous instances of similar injustice, be taken into consideration, it is difficult not to be of Hume's opinion, "that as to proofs, neither parliaments nor juries seem ever to have given the least attention to them, in any case of the crown, during this whole reign."

The next book shown to strangers is the celebrated CODEX VATICANUS, the Eclogues, Georgics, and Æneid of Virgil,* ornamented with small miniature drawings in body-colours, in a very rude style. This MS. and the one I have already mentioned in the Laurentian Library in Florence, are the two most ancient MSS. of Virgil known, and the learned are still undecided which has the best claim to priority of date. They are both literary curiosities, in other respects they are of little value. These two MSS. were first printed in 1741; and Bottarius, who died in 1775, was the first scholar who examined the Vatican MS. Heinsius first wrote a Dissertation on the Laurentian MS. which

* Ecl. viii. and ix., Georg. ii., and Æn. ii. iii. and v. are imperfect.

is published by Burman. The first edition of Virgil was printed as early as 1469. These facts show that it was more than two hundred and fifty years after the printing of the first edition of Virgil, that either of these MSS. were, by the learned, thought sufficiently important to lay them before the public, although they are supposed to be thirteen hundred years old.

The MS. of Cicero, de Re Publica, which has been published by Sig. Maï, is on parchment, with no appearance of having been washed or scraped, as is common with ancient MSS. written over by the early Monks. In this instance, the original writing having become faint by time, is written over with ink as fresh and black, though of the seventh century, as if it had been written with the newest patent ink; so that it would seem we have not much advanced in the art of ink-making. This example may serve to shew the character of the original MS.



The Vatican Library abounds with manuscript treasures of this description, especially in civil-law, which the laborious Gothofredus most probably never heard of, and I regret that some skilful and learned persons are not employed to transcribe these various commentaries, which would make a valuable addition to our *Corpus Juris Civilis.*

The cabinet of antiquities in this library is not large, but contains many things of considerable interest. The collection of medals was taken to Paris, and has never found its way back again. I saw the empty cases.

ANCIENT ARCHITECTURE.

THE sepulchre of Bibulus, probably built two hundred years B. C., and the remains of the Doric Temple, dedicated to filial piety, on the site of the ancient prison of the Decemvirs, built about one hundred and forty years B. C., and the peperino Doric sarcophagus, of Cornelius Scipio, executed about three hundred years, B. C., are all the remains of ancient architecture in Rome before the age of Augustus. The date of the Doric capitals and architrave of the Tabularium is not known.

Of the age of Augustus there are considerable vestiges, as the portico of the Pantheon, the three

columns said to belong to a temple of Jupiter Stator, the columns of Mars Ultor, the little round temple of Vesta, or Hercules, according to modern opinions; and the Ionic temple of Fortuna Virilis, are the best examples of the Ionic and Corinthian orders in Rome. It is commonly supposed that the capitals of the Corinthian order are composed of the acanthus-leaf, but in Rome the finest examples of the Corinthian order are composed of the olive-leaf, as in the portico of the Pantheon; or of a fanciful leaf, somewhat resembling it, as in the columns of Jupiter Stator. Trajan's column has been commonly called of the Tuscan order, but in reality it cannot be said to be of any regular order: it is a shaft, to exhibit a series of historical bas-reliefs, which are of great excellence, and the whole has a very rich and striking effect. It was imitated in Rome by Marcus Aurelius, and in Constantinople by the Emperor Arcadius, A. D. 404, and in our own time in the place Vendôme in Paris: none of these imitations, however, are at all equal to the original. The Trajan column was executed between the years A. D. 103 and 117, as the Dacians were not wholly subdued till 103, whose spoils are sculptured on the pedestal, and Trajan died A. D. 117. This I believe is the first example of a column placed on a pedestal: before this time a

stylobate was used, as in the triumphal arch of Titus; which immediately preceded it.

Forsyth, whose criticism is always to be respected, says, "what business, or what meaning have columns on any arch." This has been often said, or to the same effect, and it is an observation not less common, that a column, like a pillar, is of necessity meant as a support, and where there is nothing to be propped, it is worse than useless, it is absurd. This I have always held to be a narrow view of the subject; it is perfectly true, that when columns were first invented, they were mere supports, but when they were refined by art, and made ornamental, why should we be deprived of them as mere ornaments? I know of no law of good taste or common sense which prohibits the application of the same thing to different purposes; if strength be one quality, and beauty another, they may be applied separately or together. No one objects to a cinerary urn on a tea-table, nor fancies himself in a catacomb the more on that account. On the end of a pier the architect may want a weight instead of a support, and a succession of columns, if applied to answer that purpose, are stately objects, and have a good effect, as Rennie has applied them in his Strand Bridge. When this is explained, it may be said, here is a

use; this, however, will be but a fallacious reason; as, to the sight, this reason does not appear. The term *use* is too often limited to what may be applicable to our comfort or convenience, but this I hold to be a mistake; whatever increases rational pleasure and delight is useful, by giving cheerfulness and enjoyment, and consequently happiness: thus, beauty of itself is in the highest degree useful. The capital of the Corinthian column, by common consent, is beautiful, though the column itself is not at all more useful as a support on that account; and, as the capital is composed of foliage, which can support nothing, common sense ought to be as much insulted by it, as when columns are arranged for ornament in screens, or the piers of bridges, or made to grace triumphal arches.

Of the Coliseum enough has been told; to its vast size and general form it is wholly indebted for its imposing grandeur. I have seen the remains of fifteen ancient amphitheatres, but, beyond mere construction, as architecture, they have little to recommend them. Four orders, clumsily executed, one above another, deserve but little commendation.

ANCIENT SCULPTURE.

The Ægina marbles are in the highest degree interesting, as they afford us the most satisfactory

knowledge of the school of Egina, celebrated by Pausanias and other ancient authors. They have the appearance of improved Egyptian sculpture. In all the figures the mouth is prominent, and generally closed, as in the head, called Memnon, in the British Museum. They are executed with somewhat of Egyptian dryness, with more action, and more anatomical intelligence, and the hands and feet are well drawn: there is one figure in particular, supposed to have been in an angle at the base of a tympanum, composed with admirable skill for that situation. These statues were made for the pediments of a Doric Temple, dedicated to Jupiter Panhellenius, in the island of Ægina, built before the year 520 B. C., a more precise date cannot be ascertained. What the subjects were, can only be conjectured. Pallas appears to have been in the centre of both groups in each pediment, and the composition consisted of figures combating and killed.*

The two colossal marble statues on Monte Cavallo are nineteen feet high; and each, with one hand, holds his charger. They have been called Castor and Pollux, Achilles and Patroclus,

* These marbles are described by Mr. Cockerell in the Journal of Science and the Arts, vol. vi. p. 327, with all the learning and discrimination that the sculpture admits of. They were bought by the late king of Bavaria, and are now at Munich.

Alexander and Hephæstion, &c. On the pedestals are the names of Phidias and Praxiteles. Mr. Flaxman is of opinion, that the statue ascribed to Phidias is the original of the other, a sort of duplicate of it reversed, to stand as its companion in some conspicuous situation. He also says, that we may fairly presume that these statues are by Phidias and Praxiteles, because the animated character and style of sculpture seem peculiar to the age in which those artists lived; and, because, in the frieze of the Parthenon, there is a young hero governing a horse, which bears so strong a resemblance to these groups, that it would be difficult to believe it was not a first idea for them by one of those artists.

In the court of the Conservators' Palace, in the capitol, are the remains of a marble colossal statue of Domitian, which, when entire, appears to have been forty feet high, the head and neck are of one block, about eight feet high, and the feet are six feet long. The statue appears to have been nearly naked, to have had a chlamys hanging on the left arm, and to have stood erect.

There is in the same court a head in bronze, believed to be of the Emperor Commodus, which appears to have belonged to a colossal statue, sixteen or eighteen feet high.

In this repository of fragments is the tomb of Agrippina, the widow of Germanicus, whose life was remarkable for the noblest virtues, and whose death marked the ultimate depravity of TIBERIUS. The tomb is a cubical block of stone, with this inscription,

OSSA
AGRIPPINAE . M . AGRIPPAE.
DIVI . AVG. NEPTIS. VXORIS .
GERMANICI . CAESARIS .
MATRIS . C. CAESARIS. AVG.
GERMANICI . PRINCIPIS.*

This is a memorial for a moralist, that so illustrious a person should have had so humble a sepulchre, and that so simple and impressive an inscription should not have protected it from abuse; but the fierce barbarian knows no other virtue than successful violence; and the ignorant are

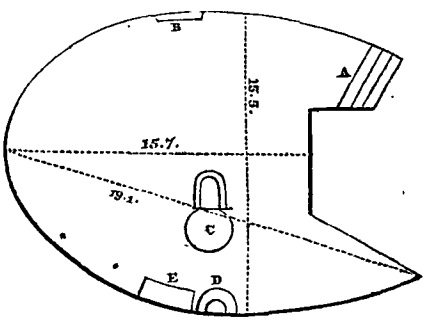
* The Bones
Of Agrippina, the daughter of M. Agrippa,
The grand-daughter of the divine Augustus,
The Wife
Of Germanicus Cæsar,
The Mother of C. Cæsar Augustus
Germanicus, our prince.

The tomb, which is mounted on a plinth, is, as nearly as I could measure it, 3 F. 9¼ In. high; 2 F. 10¾ In. wide in front, and 2 F. 11½ In. deep.

not often endowed with local emotion; hence it has been the fate of this tomb to be mutilated, and dishonoured.

THE TULLIANUM.—Although there may be a difference of opinion whether this be the original prison built by Servius Tullius, and referred to by Juvenal, yet no one can visit it without being impressed that this was the dungeon where Lentulus and Cethegus were put to death: there is now no fetid odor; in other respects, Sallust has given a very exact description of it. The situation of this prison is at the foot of the Capitoline Hill, a short distance from the triumphal arch of Septimius Severus. The descent to the dungeon is now by fifty-six steps; when Sallust wrote, he says it was under ground twelve feet, which would be a descent of eighteen steps; when we find the earth in the middle of the Forum since his time accumulated to the height of twenty-two feet above the original pavement, there can be no difficulty to reconcile these statements. The roof is of stone, somewhat coved, and its greatest height from the middle of the floor is six feet eight inches and a half. This is an exact plan of the floor with the measures in English feet: A, are stairs leading into the dungeon; B, is a small square doorway to a

subterraneous passage; C, is a well of water; D, is a small granite column surrounded with iron bars, as St. Peter and St. Paul are said to have been chained to it; E, is a marble slab, supposed to have served as an altar for the service of the mass. In the centre of the roof is a round aperture, which admits a little air and a glimmering light.



It is now too late to eulogize Cicero for his conduct in Catiline's conspiracy; or to scrutinize into his authority to put the conspirators to death, for which he was banished. Their sentence, passed by the senate, agreeably to the existing laws of the Republic, is an answer to his accusers.

If the laws were bad the *Patres conscripti* would have acted more wisely to have set about to amend them than to punish that great man, whose only offence was acting up to their decree; but virtue had lost her empire, and Cicero ought not to have

been told that when men are elected into office to promote their own interest, and not that of the republic, that the commonwealth was at an end.

In his oration for Cœlius the portrait of Catiline is one of the very few instances we have of the character of an extraordinary man drawn by a determined enemy, and justly so, with the strongest bias to exhibit it in the most favourable point of view: "Catiline possessed many, not indeed finished resemblances, but striking outlines of the most exalted virtues. Many were the wicked with whom he was acquainted, while he appeared to be devoted to men of virtue: while he was burning in the guilt of infamous desires, he was painful in the pursuit of military accomplishments: nor do I think that such a prodigy ever appeared upon earth; such a composition of natural affections and passions, so differing, so opposite, so repugnant to one another. At one time, who was ever more agreeable to the best of men, and who more intimate with the worst? Who could be more attached to the patriot interest, yet who a more bitter enemy to the commonwealth? In pleasures who more impure, in toils who more indefatigable? Who ever more rapacious, who more profuse?*

* *Quis in rapacitate avarior? quis in largitione effusior?* seems to have been the origin of that condensed expression of Sallust, so universally admired—*alieni appetens, sui profusus.*

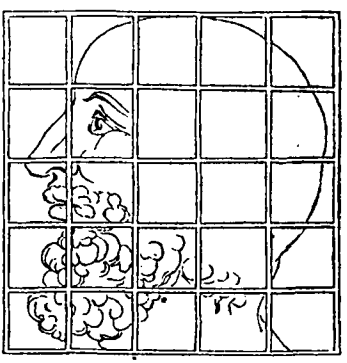
Yet this man possessed the surprising qualities of being able, while he attached friends, to secure them by obsequiousness; by sharing whatever he possessed with all, by supplying the necessities of his party with his money, with his interest, with his personal fatigue; and, if it were required, with his villany and audacity; adapting his own nature to the occasion by bending as it served his purpose; appearing severe with the morose, easy with the loose; grave with the aged, gay with the young; intrepid with the resolute, *cum libidinosis luxuriosè vivere.*"

This prison, of pagan celebrity, is also of renown in the annals of the Church. Against the wall of the dungeon over the granite column is this inscription in capital Roman letters: "This is the column where St. Peter and St. Paul being chained, converted the most holy martyrs, St. Processo and St. Martiniano, the jailers of the prison, and forty-seven others, to the faith of Christ, whom they baptized with the water of this well, (c) which sprung up miraculously." In St. Peter's there is a large picture of the martyrdom of these two jailers executed in mosaic.

In the side wall of the stairs leading down into the prison is a rude impression of a man's profile; over which, on a marble tablet, is this explanation:

"In this stone St. Peter's head was knocked against the wall by the men who took him into custody, and the miracle remains."*

This is a representation of the profile, with the iron bars before it to protect it from injury.



Besides this ancient prison there was another, called the prison of the Decemvirs, which, from an event, said to have taken place in it, very well known by the appellation of the Roman charity, a Temple was built upon the site, and dedicated to Filial piety. This Temple was of Greek Doric, built about 140, B.C., of which very small fragments now remain. Subsequently another was built of the Ionic order, of which there are many columns still

* "In questo sasso Pietro da di testa spinto da Sbirri, et il prodigio resta."

to be seen on the north side of the church of St. Nicola in Carcere, which was erected on its ruins.

OBELISKS.—Of these the most remarkable are the two that ornamented the spine of the Circus Maximus, each of one piece of red granite, and now stand before the church of St. John Lateran, and in the Piazza del Popolo,* both inscribed with hieroglyphics. Notwithstanding the modern progress in the interpretation of this sacred language of Egypt, these inscriptions have not yet been translated, except Ammianus Marcellinus can be relied upon;† but from the Rosetta stone, and its agreement, through the medium of the Greek, with the account given to Germanicus by an Egyptian priest, it is probable that they will be found to contain a pompous genealogy of some mighty king, perhaps Ramestes, as is stated by Hermapion, his vast army, his extensive dominions, his boundless resources, and his just and munificent distribution of them.

Obelisk, according to Pliny, is an Egyptian

* The length of the obelisk before the church of St. John Lateran is 105 feet; and of that in the Piazza del Popolo 78 feet. These are the measures of the shaft of each, exclusive of their pedestals, or the Pope's armorial mountains, and the cross at the top.

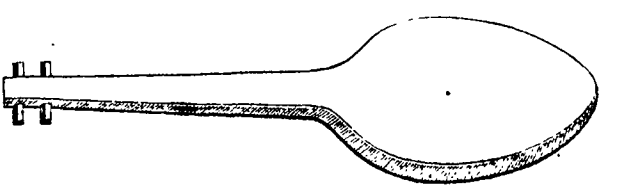
† Lib. 17, c. 4.

word, and means a ray of the sun (l. 36, c. 8). By the Egyptians it was used as a gnomon to ascertain the meridian, from very remote antiquity. In that ancient country obelisks appear to have been very numerous, for it is stated that not fewer than fifty, large and small, were brought to Rome at different times. Augustus first conveyed several from Egypt to Rome, and set one up in the Campus Martius to answer its original purpose; concerning which we have this account: "It was set up so as to mark the noon, and by it to ascertain the length of the day and night, according to the shadows projected by the sun. To effect this a pavement was laid according to the dimensions of the obelisk, when at the sixth hour of the day, at the winter solstice, the shade would be exactly equal (i. e. mid-day) and would gradually decrease every day, and then again increase; all which was showed by brass lines let into the stone, worthy the faithful invention of Manilius the mathematician. On the top of the obelisk was placed a gilded ball, that its shade might fall on the obelisk, otherwise the top of the obelisk would cast a shadow too broad to be reduced within any rules; the hint of this contrivance is said to have been taken from the sun shining upon a man's head. This has not now answered for almost thirty years, on what account

is uncertain, whether, because the discordant course of the sun itself, and of the heavens, have by some means been changed, or the whole earth has been removed a little from its centre, which I hear has been observed likewise in other places; or that, either by reason of the earthquakes which have shaken the city, the obelisk has inclined a little on one side, or through the inundations of the Tiber, has sunk down somewhat lower; though to prevent this inconvenience, the foundations are said to have been laid as deep in the earth as the height of the obelisk itself." (Pliny, lib. 36, c. 10.)

This obelisk, which was covered with hieroglyphics, is said to have been entire until the year 1527, when it was thrown down and broken to pieces during the sacking and burning of Rome by the Constable Bourbon. After this time it remained for the most part buried and neglected, till Pius VI. adopted a new method of restoring it, by building up an obelisk seventy-one feet high, on Monte Citorio, and casing it with thin slabs of the broken obelisk, cut into laminæ for that purpose, carefully preserving all the remaining hieroglyphics and sculptured figures; among which are the representations of two musical instruments, now to be seen nearly at the top of the obelisk, each of two strings and a neck, much resembling the ca-

lascione of the modern Neapolitans. The obelisk is supposed to have been originally erected at Heliopolis, by Sesostris, before the siege of Troy. These instruments are therefore extremely curious, as they shew music to have been cultivated by the Egyptians in the most remote antiquity; and that they knew the means of extending their scale and multiplying the sounds of a few strings, by the most simple and commodious expedients. If the two strings were tuned fourths to each other, they would furnish that series of sounds which the ancients called a heptachord; and if the strings, like those of the calascione, were tuned fifths, they would produce an octave, or two disjunct tetrachords; an advantage which none of the Grecian instruments seem to have possessed for many ages after the probable date of this obelisk.*

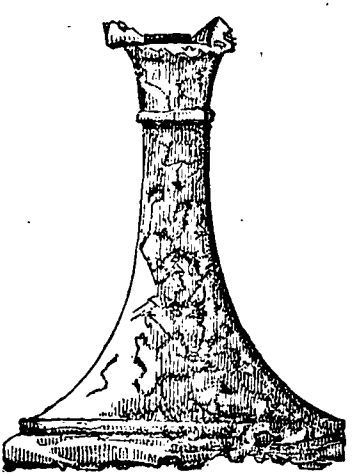


The size of this instrument on the obelisk is one foot nine inches long, and five inches across in the widest part.

* See Dr. Burney's History of Music, vol. i. p. 201.

Reliques have always had a charm for mankind, and I am not without the world's prejudice; but premeditated deception, however it may triumph for a time, not only ultimately loses its power, but is apt to produce a re-action upon the mind, of undue scepticism.

In the church of S. Prassede is a pedestal of a tazza in black-and-white marble, said to be the very column to which our Saviour was tied when he was scourged; brought to Rome in 1223 by Cardinal Giovanni Colonna, from which event the present Prince Colonna derives his title. In height it is two feet and an inch, as nearly as I could measure it.* This is a representation of it.



* Over the entrance door of the chapel in which this relique is

In Jerusalem there is also a column, equally authentic, but the Franciscan Friars are prudent enough to keep it in the dark, and suffer it only to be touched with a stick through a hole. In St. Mark's in Venice there is another fragment of this column, but this is of red granite, and is a part of a small column.

The table on which the last supper was spread is in the church of St. John Lateran, of cedar, once covered with silver. In Jerusalem it is a stone slab. The dish on which the paschal lamb was laid was a stupendous emerald, such as was never seen in the world, till it was broken by a Frenchman, and found to be a piece of green glass. Such devices would never have been adopted by the teachers of mankind, had they reflected that truth only is eternal, and that honesty alone is the path of virtue.

CLOACA MAXIMA.—There is no antiquity in Rome which has given rise to a greater diversity of opinion than this common sewer, both as to the time, and the manner of its original construction. Dionysius of Halicarnassus says that the three most magnificent works in Rome, by which the

preserved, is this inscription: "In questa santa Cappella non possono entrare le donne, sotto pena de scomunica."

greatness of the Roman empire chiefly appears are the aqueducts, the paved roads, and the trenches to carry off the water; meaning the water occasioned by inundation, and the marshy ground within the walls of the city.

The earliest author who has mentioned these drains or trenches, is Caius Acilius, who says, according to Dionysius of Halicarnassus, who has quoted him, that in his time, which was more than two hundred years B. C., the trenches had been so neglected that they were useless, and that the Censors contracted for cleaning and repairing them for the sum of a thousand talents: nearly two hundred thousand pounds of our money. Dionysius, when speaking of them from his own observation, says, τας ὑπονομους were made in the streets and open places to convey the water from every street into the Tiber; but that they were not cut or made under the houses.

In these two authors it is to be remarked that there is not one word about these drains or trenches having been arched, nor a hint that there was any large master-drain; and, for the purpose for which they were made there is no good reason to suppose them to have come under the description of *Cloacæ*, in the sense which is usually annexed to that word, neither is the Greek word

ὑπονομος that which would have been used by Dionysius had he meant such common sewers.

The next author to be consulted is Livy, who agrees exactly with Dionysius as to the original design and use of these drains, who says, "that the lower parts of the city about the Forum, and the other hollows which lay between the hills, were not free from water which lodged there, by reason of their situation; Tarquin, therefore, made channels on a slope down to the Tiber to drain them."* Nothing can be more intelligible than this explanation. He has nevertheless given the name of *Cloacæ*, in common with Pliny, to these drains; although, in their use, he has not hinted at their design being for any domestic purpose, such as carrying off dirty water, and cleansing the streets; nor has he said that they were arched, or that there was any one greater than the rest.

Pliny, with a taste for the marvellous, says, that notwithstanding the stupendous works of Tarquin, who cut through the seven hills, and caused the city, as it were, to hang in the air, and made these trenches; yet a work of still greater wonder remained to be executed by Agrippa, who in his

* "Et infima urbis loca circa Forum aliasque interjectas collibus convalles, quia ex planis locis haud facile evehebant aquas, cloacis e fastigio in Tiberim ductis siccat." Lib. 1, § 38.

Ædileship caused seven rivers to meet together under the city in one main channel, and to run with such a swift stream as to carry every thing in its way into the Tiber.

This is the first time in any ancient author that there is any account of one great master-drain, which by Pliny is called *meatus*, and by the moderns, Cloaca Maxima. To give the construction of this Cloaca to Tarquin, is, as I conceive, without any foundation. Pliny, l. 36, c. 15, speaking of Tarquin's public drains, says, they were built so strong, that even earthquakes, which dealt out ruin and destruction on every side, did not injure them; while by Acilius, who lived two hundred and fifty years before this time, we are told that these same works were then so dilapidated and ruined that they were wholly useless.

In the reign of Theodoric,* the common drains were again repaired, since which time they have been neglected and suffered to sink into utter ruin. The ruins of the large one, mentioned by Pliny, is still to be seen in the Velabrum; and, when the river is low, the mouth of it may be seen between the ancient *Pons Senatorius* and the little round temple, formerly called the Temple of Vesta.

A considerable part of the interest excited by

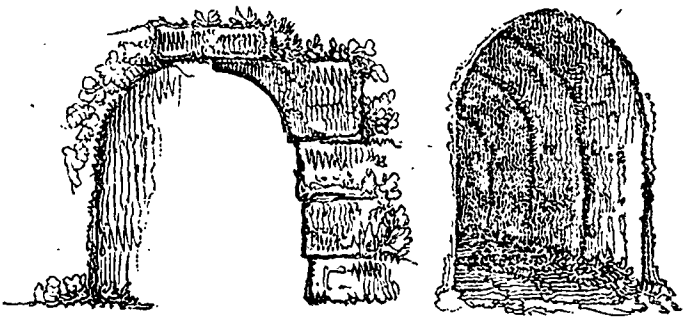
* See Cassiodorus, lib. 3, Var. Epist. 30.

this sewer is from its being of a regular arched construction, which, if it were built by Tarquin, would prove that there were arches at a time when it is generally believed they were wholly unknown; but the early authors I have referred to, make no mention of an arch in the trenches made by Tarquin, nor is there the slightest evidence that the present ruin of the Cloaca Maxima ever made part of that original construction; and it is probable, that what can be now seen in Velabrum, was built by Agrippa in the reign of Augustus, as the earliest date that can be assigned to it.

The earliest example of an arch standing by the form of its own curve, with which I am acquainted, is a brick arch in the inside of the mausoleum of Cæcilia Metella, probably constructed before the year 53 B. C., as Crassus was killed in that year, who built it to deposite in it the remains of his wife. This construction was unknown to the Greeks, and also to the ancient Romans; nor is there any word in the Greek or Latin language for it. The original Latin word for an arch was derived from the use to which dark recesses were applied, and had no reference to architectural or geometrical construction; for arched roof, we have *camera fornicata*, and for triumphal arch, *arcus triumphalis*.

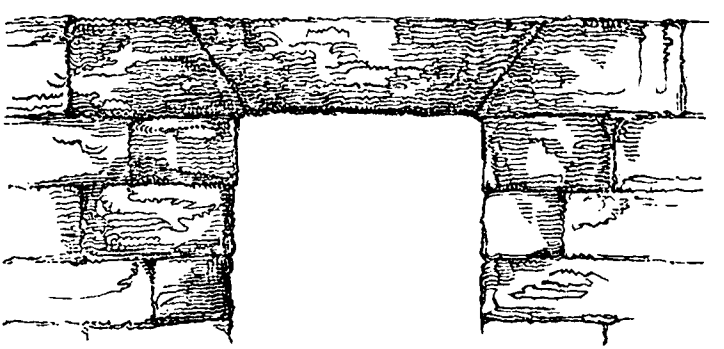
Mr. Payne Knight says, "the pointed arch, which we call Gothic, is the primitive arch; of which the earliest instance known in Europe is the Emissarium of the lake of Albano, built during the siege of Veii, long before the Greeks or Romans knew how to turn any other kind of arch."* Among the works of the Romans in remote antiquity, the two Emissaria of the lakes of Albano and Nemi are certainly very remarkable. The excavations are executed scientifically, with a level just sufficient to draw off enough water to turn corn mills in the valleys below; the principal use for which I believe they were originally made, notwithstanding the fabulous story of their origin. The water from the lake of Albano now turns three mills, and that from the lake of Nemi, two. How Mr. Knight could see any thing like a building of a pointed arch in either of these excavations I cannot tell; that of the lake of Albano is no more to be considered as an arch, founded on any principle of construction, than the Grotta di Posilipo, or the galleries of the Simplon. To satisfy myself on these points I examined the Emissarium of Albano with his book in my hand, and made these three sketches.

* An Analytical Inquiry into the Principles of Taste, p. 163.



I. II.

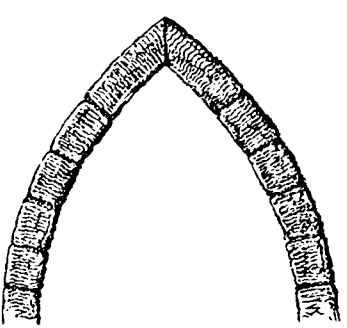
I. This represents the construction of the arch at that end of the Emissarium where the water is discharged into the valley. The left side of it is a perforation into the solid rock; the opposite side is constructed on the same principle as the treasury of Atreus. II. Is an internal view of the same excavation, as far as I could see into it, beyond any construction of masonry.



The Entrance of the Emissarium, from the Lake.

This façade of masonry is probably of no great antiquity; beyond it is mere excavation through a rock of peperino, and its internal appearance is similar to the arch, No. II.

On the top of a hill, near to Frascati, are the ruins of an ancient Villa, supposed to have belonged to Lucullus. Here are the remains of an ancient Theatre and a Piscina, or reservoir of water, so that it appears once to have been a Villa of some consequence, added to which, some good statues have been found there; the entrance to the Piscina is a pointed archway; and this is a representation of the front arch, which I am inclined to believe is of much greater antiquity than any pointed arch we are at present acquainted with.



In the "Lettres edifiantes et curieuses," there are

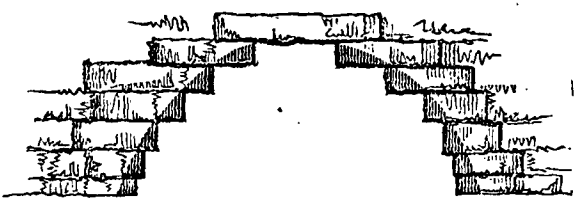
three gothic arches to one of the entrances into the ancient city of Antinopolis, built by Hadrian on the banks of the Nile.* If the representation of what these arches originally were can be relied on, they appear to have been constructed like the Treasury of Atreus, and deserve no more consideration than those cut in the walls of the *Cento Camerelle* near Baja; and may be considered as a mere fancy, rather than adopted from any known principle of construction.

Le Bruyn in his travels in the Levant, has given a print of the ruined church of St. Jean d'Acre, where there are gothic arches supported on long slender columns. No precise date can be assigned to this church, but as the Christians were expelled by the Saracens in 1291, the building must have been anterior to that time. As our researches into this branch of English antiquity are now nearly exhausted, and earlier examples of gothic architecture may be found in Sicily than any we have in England, the subject might be pursued there with great advantage, if the Society of Antiquaries should at any time consider it of sufficient importance.

Previous to the construction of a semicircular arch standing on the form of its own curve, the

* Vol. v. p. 123, Plate I.

Treasury of Atreus at Mycenæ affords an example of a contrivance to supply the absence of that knowledge. This building is of a conical shape, covered with one huge stone, and all the angles of the stones cut off, as is represented by the shade in this diagram, and the inner surface is made quite smooth. This is the principle of its construction.



At Bignor, in Sussex, there is a small Roman brick arch for a drain, constructed on this principle.

The conical recess over the entrance of the Gate of the Lions at Mycenæ is another example of the same mode of construction as the Treasury of Atreus, and the Gothic arches at Antinopolis.

BARBERINI VASE.—In the Museum of sculpture in the capitol is the sarcophagus in which this vase was found; it is of a large size, ornamented with sculpture in very bold relief, the subject of which is not known; at one angle there is a figure holding a horse in the same attitude as

those celebrated statues on Monte Cavallo already mentioned. On the top are two figures, supposed to represent the father and mother of Alexander Severus. The vase found within it is a vitrified paste of two colours, the ground is a diaphanous, very dark amethystine blue colour, on which is a bas-relief in a material resembling the white stratum of an onyx. The subject of this bas-relief has been very variously conjectured. Visconti says it represents the marriage of Peleus and Thetis: probably it is a mystic allegory, or pagan story relating to a future state; but where data are wanting, conjectures like shadows, however multiplied, are still the same.

The vase was found in the pontificate of Urban VIII., whose name was Barberini, from which circumstance it was called the Barberini vase. This papal family falling into decay, it was sold to an antiquary in Rome, who resold it to Sir William Hamilton, through whose hands it passed into the possession of the Duchess of Portland, and obtained the name of the Portland vase. After her death, June 7, 1786, when her extensive Museum was sold by public auction, this vase was bought in for one thousand and twenty-nine pounds, and is now the property of the present Duke of Portland, her grandson, who, having no partiality for such

curiosities, and not wishing to deprive the public of the pleasure of seeing it, has very obligingly deposited it in the British Museum. The general shape of the vase is not elegant, but the sculpture is more beautiful than that of any work of a similar kind hitherto discovered. It was at first thought to be an onyx, but its immense size* for that stone, led to a more accurate investigation, which ascertained it to be a vitrified paste.

In the Museum of the Duke of Brunswick there was an onyx vase which formerly belonged to the Dukes of Mantua, and called the Mantuan Vase, ornamented with sculpture, as a cameo. It was brought to England by the Duchess of Brunswick, after the death of her unfortunate husband, and deposited at a banker's in London for sale, at the extravagant sum of thirty thousand pounds; but I never heard of a purchaser, and it is now probably returned to Germany.

ANCIENT INSCRIPTIONS.—The most ancient Latin that has come down to our time, is the inscription on the tomb of Scipio, the great grandfather of the Scipios Africanus and Asiaticus.

* The vase is nine inches and three quarters of an inch high, and twenty-one inches and three quarters of an inch in circumference in the largest part.

He was consul two hundred and ninety-seven years B. C., the exact time of his death is not known. This tomb, of Doric architecture, now in the Museum of the Vatican, has been often engraved. On it is this inscription:

CORNELIVS LVCIVS SCIPIO BARBATVS GNAIVOD PATRE
PROGNATVS FORTIS VIR SAPIENS QVE QVOIVS FORMA
VIRTVTEI PARISVMA
FVIT CONSOL CENSOR AIDILIS QVEI FVIT APUD VOS TAVRA
SIA CISAVNA
SAMNIO CEPIT SVBIGIT OMNE LOVCANA OPSIDES
QVE ABDOVCIT.*

The next inscription in point of antiquity is on a marble tablet, under the Rostral column erected to the honour of Duilius, for his naval victory over the Carthaginians in the year two hundred and fifty-nine B. C. This inscription, which is a fragment, has been satisfactorily restored by Ciacconio. The part engraved in black Roman letter is the original fragment, and the open letter is the restoration. The blending of the two letters v and o, in NAVEBOVS, is correctly engraved, on which critics have inferred that the

* Cornelius Lucius Scipio Barbatus Gnæo patre prognatus, fortis vir sapiensque, cujus forma virtute parissima fuit; Consul, Censor, Ædilis qui fuit apud vos: Taurasiam Cisaunam Samnio cœpit: subegit omnem Lucaniam obsidesque abducit.

Latin is not of the age of Duilius. Quintilian believed it to be of that age, and with his judgment I am content.

INDULGENCES explained.—In the ancient discipline of the Catholic Church, public penances were inflicted, and suffered *pro salute animæ*, for which the Church granted conditional pardons, and called them Indulgences. As expiation for our sins is due to our Redeemer, and received by him, the Catholic Church adopted the doctrine of Purgatory, and to this probationary state Indulgences are now extended: thus, an hundred days indulgence will diminish the purgatorial penance an hundred days, and a plenary indulgence will reduce the purgatorial time equal to the length of the whole life of the person to whom such indulgence is granted. The late Pope Pius VII., in the church of St. Augustine, has put up this ecclesiastical notice under a celebrated image of the Virgin Mary, called the *Madonna del sasso*. "Our Lord, Pius VII., grants for ever, to all those who devoutly kiss the foot of this holy image, once a day, reciting one *ave Maria*, for the exigence of the holy Church, an hundred days of indulgence for his or her benefit. *June* 7, 1822."*

* "N. S. Pio. VII. concede in perpetuo 100 giorni d'indulgenza da

BANDITTI.—In the Ecclesiastical State banditti are occasionally so daring as to seize persons within fifteen or twenty miles of Rome, and carry them off into the mountains, and then demand a large ransom, or put them to death. Of the practice of these lawless ruffians we have a striking example in the case of M. de Chatillon, who was carried away into the mountains from Frascati. When he was seized, the banditti supposed him to be Lucien Buonaparte, and on that supposition the Chief demanded a ransom of ten thousand crowns. M. de Chatillon said, "I am not the person you take me for, I am only an artist, attached to the prince's establishment." To be convinced of this, the Chief desired him to draw his portrait, which he did, and with so much success, that he was satisfied of his mistake: he then reduced his demand to five hundred crowns. M. de Chatillon said, I have no such sum, nor have I the means of representing my situation to my friends at Rome, for this back of a letter on which I have drawn your portrait is the only scrap of paper I have, and you would not like that I should send that to Rome." He replied, "that's no objection, my

lucrarsi una volta il giorno da tutti quelli che divotamente baceranno il piede di questo S. immagine, recitando un *ave Maria*, per il bisogni di S. Chiese. 7 *Giug.* 1822."

portrait may be shewn to Consalvi himself, and then he will see what a determined looking fellow he has to deal with."

To repress such depredations the Papal Government is too weak and incompetent. These banditti are sometimes so considerable as to lay large districts under contribution, and as effectually to control their resources as if they were lawfully constituted. One of these, consisting of twenty persons, sent a messuage to Cardinal Consalvi, when he was at Velletri, transacting business with the minister of the king of Naples, to say, that the head of the banditti would have no objection to treat with his Eminence, in behalf of his confederates, on these conditions: First, that he, the head and chief, would treat with no intermediate person; and secondly, before he put himself in his power, he must receive an hostage.

The preliminaries were complied with, and the negotiation on the part of the chief of the banditti was conducted with great shrewdness and ability. After having adjusted the terms on which they were to surrender themselves to the government; now, said the Chief, as to myself. I have a right to demand my own pardon unconditionally. How so, said the cardinal: upon what principle do you claim that right?—Upon the faith of your own

proclamation. You have said, that whosoever would deliver up the chief of this banditti, should have a free pardon. I deliver up myself, therefore I have a right to a free pardon. This view was so odd and unexpected, that for an instant the Cardinal paused to give him a proper answer, to confute his sophistry.

This account was related to me by a person who had it from the Cardinal. The adventure of M. de Chatillon I had from himself. In Rome we lived on the same staircase.

When the Duke of Devonshire wished to visit Cora, where there are the remains of an ancient Doric temple and other antiquities, in a very beautiful country, about eight miles from Velletri, Cardinal Consalvi said he would not answer for his safety, and advised him not to go, which advice, his Grace, though with great reluctance, thought it most prudent to adopt.

How long such an inefficient government is to last, will depend on the agreement of France and Austria. Austria is now the supreme authority in Italy, and if robbers dare to attack and detain an Austrian subject, he is given up without a ransom; but as the Italians are less partial to Austria than to France, a war would probably change the present state of Italy.

CIVIL GOVERNMENT.—The civil government of Rome is intrusted to a Governor, one Senator, and four persons, styled Conservatori. The Governor is the head of the police, and his power may be said to be absolute; for, although there is an appeal from him to the Cardinal Secretary of State; it must be a very extraordinary case where he will interfere with the Governor's authority. Under his command he has a number of persons called Inspectors of Police, and they are supported in the exercise of their duty by the gendarmes.

The Senator is an appointment for life, with a salary of about a thousand pounds a year. His office is analogous in its duties to that of Edile and Prætor of ancient Rome. He attends to the public conveniences of the people; to the repairs of the bridges, roads, and public buildings; and he is also a judge in criminal and civil cases. The four Conservatori form his privy council.

The administration of the criminal law in Rome is carried on by the examination of witnesses privately, without the knowledge or the privity of the culprit; their evidence is reduced to writing, and a copy of the depositions is given to the culprit's attorney, who reads them to him in prison; he is then called upon for his defence; and afterwards, judgment is given according to the circumstances

of the case. In crimes which affect the life of the culprit he is entitled to see the witnesses, and to hear their evidence in the presence of the judge; but this privilege is not granted except in such cases, as in England would be deemed capital felonies.

Theorists, who amuse themselves with dreaming on human perfectability, and on speculating on the improvement of mankind, may find in Italy ample scope for reflection. Sound views of policy, and good laws, are the foundation of rational government; and though this basis requires only good sense, and the absence of selfish feelings; yet, when we reflect, that thousands of years have passed away, and we are still experimentalists; it would seem that the proper mode of ruling mankind is yet in its infancy, or that the hopes of the wise and the good are wholly unattainable.

TIVOLI

Is eighteen miles from the gate of St. Lorenzo; the delight and admiration of the ancient world. Virgil gives it the epithet *superbum*, as I believe, with reference to its situation; and Horace says, may Tiber be the habitation of my old age! It was here Mæcenas had a magnificent villa, and

where the most illustrious Romans rivalled each other in refinement and luxury; but now, a catalogue of sounding names, substructions of ruined arches, and crumbling walls, only remain.

Of natural curiosities, the waterfalls and caverns are in the highest degree picturesque and interesting; in the way down to the principal cavern, called the cave of Neptune, there is on the face of the rock an impression of a cart-wheel, which has the appearance of having been enclosed in the original formation of the rock; the place where it was imbedded is surrounded by an indurated concretion, and where the felly and spokes were, remains hollow, as a mould that once contained them.

Tivoli was anciently celebrated for its two deities, the Grecian Hercules, and the Sibylla Tiburtina. The present cathedral is supposed to be built on the site of a temple dedicated to Hercules, of which some inconsiderable vestiges are still to be seen; but the most striking antiquity is a little round temple, by Palladio, supposed to have been dedicated to Vesta, commonly called the Sibyl's temple. It stands in a conspicuous situation on a rock, surrounded with an open portico of fluted columns of the Corinthian order, but with volutes differing from the Grecian Corinthian. In this temple there

is this peculiarity, that the axis of the columns of the portico is not perpendicular, but leans towards the wall or cell of the temple, with just such an inclination that the entisis of the column may, as nearly as possible, be parallel to it, which is more agreeable to the eye than when the axis is perpendicular.

The diameter of the interior of the temple is twenty-three feet and an inch. When it was erected is uncertain; on the frieze is this fragment of an inscription ... E . L . CELLIO . L . F. From the style of the building it was probably built in the Augustan age. By the side of this temple is the vestige of another, the plan of which was a parallelogram, with an Ionic portico, by modern antiquaries conjectured to have been the *Tiburtine* Sibyl's temple, or the *Domus Albunæ* alluded to by Horace.

In speaking of Tivoli it would be unjust not to mention the Villa d'Estè. The palace has been long uninhabited, and the gardens neglected; in the centre of which there are now, the remains only, of the finest group of cypress trees in Europe, the admiration of our great landscape-painter, Wilson.* The garden is laid out after the style of Le Notre, with the same formality, but with the addition of a

* Our greatest landscape painter is still living.

childish display of miniature buildings, copied from the antiquities of Rome; and these are all huddled together—the union of good taste and common sense is the rarest combination to be met with. I was here on the 16th of March, just before the setting sun, and from the balcony of this palace I beheld an expanse over the Campagna of Rome, with a glowing diffusion of light, of which Claude's finest pictures transmit but a faint resemblance. Switzerland has its rugged and precipitous rocks, its dangerous paths, and its four hundred Glaciers; and England, its rich and varied scenery, spangled at once with the comforts and refinements of life; but neither of these countries can impart the slightest conception of the enchanting atmosphere of Italy.

Within a mile of Tivoli was the Villa of the Emperor Hadrian, now a confusion of ruins; those who are curious to know what it once was, must consult Spartian, who tells us, that the Villa, which was three miles long, and one mile broad, contained temples, theatres, circuses, baths, porticos, &c.* all ornamented with exquisite sculpture and painting. Amidst these ruins many fine works of art have been found: the collection of busts of

* Ligorio made a plan of this villa, published in folio, 1751, revised by Contini; but no great reliance can be placed on it.

Grecian philosophers, formerly in the Villa Albani, and the superb bas-relief of Antinoüs, now in that Villa. A large collection of Egyptian deities, and the two Centaurs of the capitol, the immense tazza in the Vatican, &c., were found here; and among other rare and curious works of art, in the year 1737, the celebrated mosaïc picture of four pigeons standing on the rim of a basin of water, now in the capitol, was discovered by the Cardinal Farietti in the centre of the pavement of a circular room. According to Pliny, who gives a particular description of it, it was brought by Hadrian from Pergamus, and was the work of a celebrated artist of the name of Sosus.*

HORACE'S VILLA. This Villa was ten miles from Tivoli, a little beyond Rocca Giovanni. Here was his Sabine farm, so often mentioned in his works, with which he says he was content without desiring his friends in power to give him more.† What was the extent or worth of this farm cannot now be known; but he tells us, that he was poor, and his estate small. Thus, men of genius affect to be phi-

* Pliny's description is in these words, "Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in canthari labro." Lib. xxxvi. c. 25.

† Lib. ii. Od. 18 and 16.

losophers when their great friends do less for them than they ought. Mæcenas and Augustus ought to have fed him with turbot and peacock, and the fat thrush, so much esteemed by the Romans, and have given him Chian, Lesbian, and old Massic wine; but he says, neither the Falernian wines, nor the Formian hills flavoured his goblets;* and Horace was not indifferent to the good things of this life. From these luxuries, which would have made an agreeable addition to his happiness, he turns his mind, and consoles himself with a confident hope that his fame would never die, that he should have the continual praises of posterity, that his works would be more lasting than a monument of brass, and more sublime than the Pyramids, which time nor tempests can destroy.†

His Villa, he says, is behind the mouldering temple of Vacuna, surrounded with mountains, except where they are separated by a shady valley,‡ so that the sun in the morning was on the right side, and in the evening on the left. Here he had a fountain which flowed as clear as Hebrus, and deserved to be called a river; and here he enjoyed his health in the sickly hours of September.§

* Lib. i. Od. 20. † Lib. iii. Od. 30.

‡ This valley is now called *Valle Ustica*.

§ Lib. i. Ep. 10 and 16.

Of the town of Rocca Giovanni, where the Fanum Vacunæ stood, this is all that can be seen from any part of his Villa.

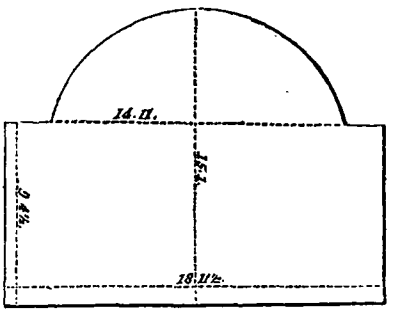
After the lapse of more than eighteen centuries no reasonable hope could be entertained of seeing any remains of a private house; there are, however, heaps of rubbish, and Roman brick, and the fragment of a Doric column, which probably mark the spot where it stood; and in the vineyard, a peasant shewed me a part of an ancient mosaïc pavement. The rivulet of clear water still remains. On the opposite side of the valley are the villages Civitella and Licenza, the Digentia of the ancients, on the summits of two adjoining hills. I rambled over this country alone, and with Cicero I perfectly agree, that "whether it be from nature, or some weakness in us, it is certain that we are much more affected with the sight of those places where great and famous men have spent most part of their lives, than either to hear of their actions, or read their works."

PALESTRINA.—This ancient municipal town was celebrated for its temple dedicated to Fortune, one of the most magnificent buildings of antiquity. It was built on the side or face of a steep hill cut into terraces; on the summit was a castle, and on the plain, at the base, was the city. Of the castle or *arx* there are still some remains of the original Cyclopean walls; but the ancient city is obliterated, and the present miserable town is chiefly built on the ruins of the temple.

In common with other remains of antiquity, this temple has been restored upon paper, and described by several persons. Pietro da Cortona has given a perspective view, and a plan and elevation of it; Kirker, Suaresio, and Volpi, and others, have attempted a description of it; but the description of Cecconi, bishop of Montalto, is the best: nevertheless, one still more accurate, from the present remains, might be made.

The Temple appears to have been divided into three stories or stages, accommodated to its situation on the side of the hill. In these stages there were separate chapels; in the lowest was found the celebrated mosaïc pavement, by the Cardinal Francis Barberini, who had it taken up and removed into his palace, which is on the site of the highest stage

of the temple, where it is now preserved. This represents the exact size and shape of it.



When I wrote my account of the Lotus of the ancients, and Tamará of India, I ascribed this mosaïc to Sylla the Dictator, agreeably to the conjecture of Cardinal de Polignac; but since that time I have examined the pavement with more care, and I concur with the Abbé Barthélemy, that it is of a later date, and probably of the time of the Emperor Hadrian. To give any reasonable account of the subject I believe is quite impossible. The scene is meant to be in Egypt, as indicated by the obelisks, and animals peculiar to that country and Ethiopia; but the military figures are dressed as Roman soldiers; so that if there be any story in this zoological and topographical jumble, it is most probably Roman. Over the gateway of a building, where four Egyptian figures

are standing before it, there is an eagle, the emblem of the Roman empire.

Here are numerous animals, and among them two camelopards; and several, either mere inventions of the artist, or so badly represented, as to be unknown to us; the names of many of them are written in Greek characters, and over an animal, supposed to represent a lynx, is written ΛΥΝΞ, which shews that the mosaïc was not so early as the time of Sylla, for it would then have been written ΛΥΓΞ. The buildings are wholly destitute of good taste, and more resembling Chinese than Grecian or Roman architecture. In the water, are lilies, and a capsula of the Egyptian bean, the Tamará of India, anciently cultivated in Egypt for food. In Montfaucon's Supplement to his Antiquité Expliquée there is a bad engraving of this mosaïc.

Cora.—This is an exceedingly ancient Volscian town, on a steep hill, about eight miles from Velletri, in the midst of a beautiful country, and a people less than half-civilized. This town ought always to be seen by those who visit this part of Italy, when it can with safety. Here are considerable remains of antiquity: on the summit of the hill is a portico of a Greek Doric tem-

ple, dedicated to Hercules; by Winkelmann, supposed to have been built about the age of the Emperor Tiberius; from the style of the Doric I should think it rather of a later, than an earlier date. The columns are fluted two-thirds of the length of the shaft, and the lower third is left polygonal, like the portico of Philip of Macedon in the island of Delos, but in all respects very inferior to that portico. The architrave here is not much more than a third of the width of the frieze, which in the best style of the Greek Doric, is of the same width, and in some instances even more. The base of the shaft of the column has also this peculiarity, that it terminates in a very ugly moulding, of which I know of no other example.

Within the portico is a doorway, which, though in design not strictly Doric, is exceedingly beautiful; on it is this inscription, in two lines.

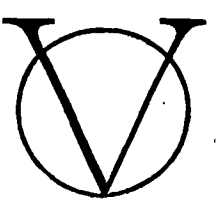
M·MANLIVS·M·F·L·TVRPILIVS·L·F·DVOMVIRES·
·DE·SENATVS·SENTENTIA·AEDEM·FACIENDAM·
COERAVERVNT·EISDEMQVE·PROBAVERE

Who Manlius and Turpilius were can be only conjectured. The peculiar orthography of DVOMVIRES and EISDEMQVE is worth the attention of the literary antiquary. This portico has this additional

interest, that Raffaello made drawings, and measured every part of it when he was appointed architect to St. Peter's.*

In Cora there are two columns, and part of an entablature of a temple of the Corinthian order, similar in style to the round temple of Vesta, at Tivoli, as far as I could judge from a very hasty view. The Cyclopean walls appear to be of two kinds, like those on the south side of the citadel of Mycena and the walls of Tiryus, as given in Sir William Gell's Itinerary of Greece.

* These drawings were in the possession of Baron Stosch.



NAPLES.

Forsyth's sketch of Naples, its environs, the people, and their general character, is so animated and so true, that nothing can be better of the kind, and, as I have before said, this work, and Hobhouse's Illustrations, are worth all the other books on Italy that have been written since the French Revolution. The path I take, is to fill up in brackets, as far as I travel their road, what has escaped them, or what did not come within their plan of criticism and observation.

The first impression on a person who has not visited Naples since the expulsion of the late king to Sicily, is Murat's improvements. Capo-di-Monte has been made into a habitable palace, and a road made to it, which before was inaccessible for a carriage; he also made another excellent road, called La Strada Nuova, intended, if it had been completed, to avoid the Grotta di Posilipo. One of the useless palaces of Charles III. is now a national museum, from local circumstances, the most interesting in Europe. The royal palaces in Naples, Portici, and Caserta, are very considerably benefited; so that when the emperor of

Austria was on a visit to the king, passing through the palace at Caserta, he said, "Ferdinand, you have had a good *procuratore*." After the royal family was restored, it is reported that the present king, then duke of Calabria, said to his father, "It is a pity Murat had not stayed a little longer to have furnished the palaces, and completed his improvements."

Naples, from climate, and its marine situation, with Pompeii on one side, and Baiæ on the other, combines advantages, and an interest peculiar to to itself. Vesuvius, which makes a great feature in volcanic history, and is always associated with Naples, is only sublime when it is too dangerous to be contemplated with safety; in its quiescent state, if it were a part of the island of Ascension, as an extinct volcano, few would desire to see it, and still fewer would admire it. A cone of ashes, not very high, surrounded with slag and cinders, is sterility without grandeur, and novelty without beauty.

The bronze and marble statues found in Herculaneum and Pompeii, the Farnese statues, the Parma pictures, innumerable Greek vases, and other curiosities, are deposited in a building, formerly called the *Studii Publici*, now, the *Real Museo Borbonico*. One of the palaces of Charles III.

Among the bronzes is a figure of a Mercury equal to any ancient bronze statue that has come down to us. Of busts, there is a considerable collection, some of which have received the names of Plato, Sappho, Scipio Africanus, Julius Cæsar, Seneca, &c., names which would make them invaluable if their authenticity could be relied on. The most extraordinary work of art in this collection is a horse's head, only inferior to that among the Elgin marbles in the British Museum, which has no parallel in sculpture.

In other rooms there are numerous kitchen and domestic articles in bronze, chiefly from Herculaneum and Pompeii; all skilfully made, and many of them with great elegance. Some of these bronzes are inlaid with silver, a style of ornament, as we learn from Herodotus, in great estimation before his time. Homer inlays the shield of Achilles with silver and tin, to represent the supports for vines, and a fence to surround the vineyard. This art also appears to have continued among the Romans till the extinction of the empire, as parts of the figures on the bronze doors of the cathedral of St. Mark, at Venice, are inlaid with silver in the same manner.

Among the articles for domestic use, of which there are a great variety, there is no fork, so that

it is probable the ancient Romans ate after the manner of the Eastern nations; and it is singular that we should be indebted to Italy for this useful invention. Coryat says, I observed in all the Italian towns through which I passed in my travels, a custom which I think no other nation of Christendom hath, Italy only excepted, that of using a little fork when they cut their meat, which is for the most part made of iron or steel, sometimes of silver. When I returned to England I thought good to imitate the Italian fashion; for this, my friend M. Laurence Whitaker, at table, in a merry humour, called me *furcifer*.* Among the chirurgical instruments, the dissecting knives are exactly made as those in present use. Precious stones have been found, as amethysts and emeralds, but no diamonds, and the gold lace has this peculiarity, that the threads are of solid gold, whereas, our gold lace is gold twisted on a silk thread.

In this Museum are 2,058 Greek vases, many of great curiosity: among them there is one of particular rarity; on it is an historical representation of the taking of Troy, and the calamities of the royal house of Priam; with Æneas carrying his father Anchises on his shoulders, and leading his son Ascanius by the hand. This vase has three

* Coryat travelled in the reign of James I.

handles, which is a peculiarity, and on it, in three different places, is painted the word ΚΑΛΟΣ, supposed to denote its superior excellence. It is shewn as a wonder, and above all price. On these works I can hardly trust myself to make any comment, after the unlimited praise uniformly bestowed on them. But if Raffaello and Michel Angelo, among the moderns, and the perfect works in sculpture of the ancients are to hold their rank, I know of no canon of criticism that can give to the drawing and the design on these vases, as works of art, any claim to their present estimation; nor, after looking over this vast collection am I disposed to alter my opinion.

Among the Parma pictures there is a portrait of Columbus by Parmigianino, which is considered to be authentic. I notice it, because the portraits of illustrious men always give me the greatest pleasure. The celebrated picture of Danäe is injured by cleaning, and no master suffers so much as Titian by the injudicious exercise of this hazardous art. Here is a small copy of Michel Angelo's Last Judgment, by Marcello Venusti, painted with great care, and is particularly worthy of notice, from the introduction of Michel Angelo's portrait, which is not in the original picture, and probably painted from the life.

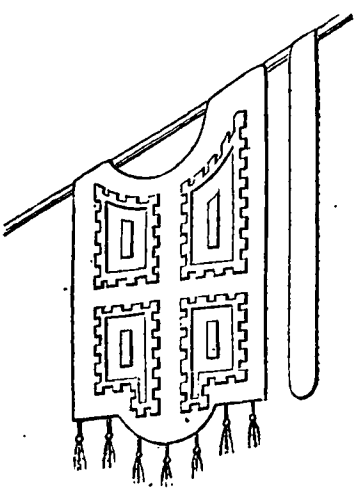
Of the sculpture, the most distinguished examples are the Hercules, and the Flora Farnese, both colossal statues, found in the baths of Caracalla; a figure called Aristides, found in the theatre of Herculaneum, which, with those at Dresden, originally found in Herculaneum by the prince D'Elbœuf, and presented to the Prince Eugene of Savoy, are the finest examples in this style of sculpture that have been discovered. The Venus Callipyges is an exquisite statue, and that part of it which is antique can hardly be excelled. Here is a bust usually called Caracalla, which, allowing for a little affectation in the turn of the head, is a fine piece of sculpture, and shews that the art was not at so low an ebb at that period as the basreliefs on the arch of Septimius Severus would seem to indicate.

In this Museum is carried on the operation of unrolling the ancient papyri. These rolls are completely charred, like burnt pieces of wood, about six or eight inches long, and of a similar measure in circumference, and amount to, from 1,500 to 1,800, chiefly Greek, of which 408 have been examined, 88 were sufficiently legible to be transcribed, the others were so broken into small fragments as to be useless. Of these MSS. only three volumes have been published, which con-

tain a treatise on the bad effects of music in a republic, and a treatise on rhetoric, by Philodemus, and by the same author, the 10th and 11th books of a treatise on vice, as opposed to virtue; and some fragments of a Latin poem, supposed to be by Rabirius. Of the countless number of works of the ancients which are lost, it is greatly to be regretted that hitherto nothing of any value has been discovered equivalent to the time and cost bestowed on the investigation. The method employed to unroll these MSS. is very simple; threads are gummed, and stuck to the back of the roll, and gently pulled by a slight wheel-mechanical power, at the same time the leaf is loosened and detached by a pointed instrument; the parts so unrolled are then kept together by lining them on the back with fine linen cloth. This contrivance was invented by a monk of the name of Antonio Pagi. The operation is so tedious, that a whole year was consumed in opening half the roll of Philodemus's treatise on music, one of the smallest, but badly preserved.

In the ante-chamber to the room, where the papyri are unrolled, are many fragments of ancient painting on stucco, and a Greek sarcophagus, found at Noja, in Calabria, with many figures upon it, and among them, a Greek soldier carry-

ing a flag, remarkable for having a device on it, very much resembling heraldic emblazoning, and is the only instance I have ever seen of the kind. The field is blue, four embattled figures, and the parallelograms within, are white, and the ground of the figure, red. On the side of the flag is a separate yellow stripe.



Lions and other animals are occasionally painted in one colour on round shields, on Greek vases, and I know of no nearer approximation to modern heraldry among the Greeks or Romans, unless this be an indication to the contrary. England is not known to have had any national or royal arms till

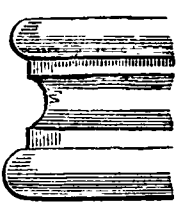
the reign of Richard I., though subsequent heralds, to fill up the blank, have given arms to Henry II., to the Norman kings, and to Edward the Confessor; and Sandford has adopted this fiction.

HERCULANEUM. — This ancient city was first discovered about the year 1706 by the Prince D'Elbœuf, who found those fine drapery statues now at Dresden, but fearing a dispute with the Neapolitan government, he ceased to pursue his researches. Twenty-seven years after, the king of Naples continued the excavation, where the Prince D'Elbœuf had left off, and discovered many statues in bronze and marble, and the theatre mentioned by Dio Cassius as having been destroyed by the eruption of Vesuvius in the reign of Titus.*

The modern villages of Resina and Portici are

* Dio Cassius relates, "that this eruption was accompanied by violent earthquakes, and tremendous noises; that the ashes, flames, and fiery stones filled the air, earth, and sea, to the destruction of men, herds, and fields, and all the birds and fishes; that the sun was, as it were, eclipsed, and the day turned into night; that Rome was covered with showers of ashes, which extended even to Africa, Syria, and Egypt; that Herculaneum and Pompeii were destroyed: the scene was so dreadful, and the confusion of the inhabitants so great, that those who were at sea ran to land, and those who were at land, to the sea; those who were in houses making for the fields, those

immediately over the ancient city of Herculaneum, of which the only part now to be seen is the remains of a theatre; all the other excavations were filled up after they were searched and examined. To this theatre there is a descent of many steps; it had twenty-one rows of semicircular seats; the chord of the uppermost is 160 feet; and the stage, 72 feet wide, by 30 feet deep. The little remains of architecture of this theatre shew it to have been in a bad style; this is the profile of the base of a column,



and there is a capital, composed of two rows of feathers, one above another.

Since the great eruption of Vesuvius, in the reign of Titus, to the time when these remains were discovered, it is calculated that there were twenty-six eruptions, which have caused different strata of ashes and cinders to accumulate, and to

who were in the fields for houses; that people thought either that chaos was returned, or that the universal conflagration of the earth was commencing."—*Hist. Rom.* lib. lxvi.

cover the ancient city in different places to the depth of 60 to 80 feet. Mr. Gandy says, that in some parts it is buried 112 feet below the present surface.*

We are told by Venuti, that "the matter under which Herculaneum lies buried, is different; in some places lava is found, in others, a kind of hard cement like mortar. The lava being liquid, all those parts of the city through which it directed its course, are as exactly filled within, as if melted lead had been poured into them. The cement, composed of earth and the ashes of Vesuvius mixed with water, not only filled the streets and other open places, but even penetrated into the interior parts of all the buildings, without doing them any considerable damage."†

With this view I examined the strata under which the theatre is buried, with a hammer pointed at the one end, and I found the superincumbent matter to be altogether composed of a substance like soft tufo, without the slightest mixture of what is commonly called lava, in any part.

POMPEII.—The first discovery of the exact si-

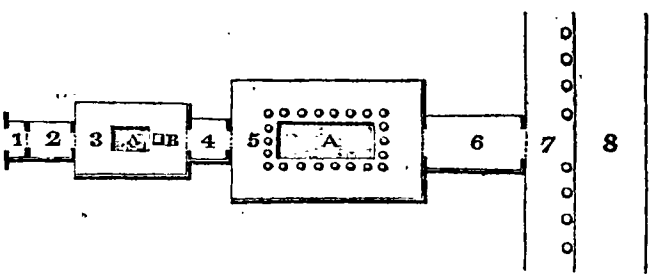
* See an account of these eruptions to 1737 in the Philosophical Transactions, vol. xli. p. 238, &c.

† Venuti, chap. iv.

tuation of this city was made as early as the year 1684, when, on opening the earth, at the foot of Vesuvius, the workmen observed regular strata of earth and vitrified stone: this disposed the owner of the ground to continue the digging; and, at the depth of twenty-one feet, he found some coals, iron keys of doors, and two inscriptions, from which it appeared that the ancient city of Pompeii formerly stood there; yet so little interest seems to have been awakened by these facts, that it was not till the year 1748, that his Sicilian Majesty employed any persons to make further discoveries.

The plan of the city was somewhat of an oval shape, walled all round, making a circumference rather less than two English miles; a very small part of this area has been laid open, nevertheless, there is reason to suppose that what is excavated comprehends the principal part of the inhabited city. The streets are paved with lava, with a raised foot-way on each side, like those of many towns in Italy at this day. The principal street, which resembles the Corso in Rome, is 28 feet 4 inches wide, from house to house, including a foot pavement, raised above the common level of the street about a foot, and 7 feet 6 inches broad; so that the width of the carriage-way is 13

feet 6 inches.* Patrician houses appear to be neither numerous nor considerable; those given to Pansa and Sallust shew very satisfactorily the arrangement and size of the rooms, which correspond to what we learn from Vitruvius. To illustrate this subject, the public is indebted to Sir William Gell for a series of prints engraved from his drawings of the ruins of Pompeii: in this collection the interior of the two houses of Pansa and Sallust are restored by Mr. Gandy with great apparent truth.



This diagram shews the general distribution of the apartments of a Patrician house. No. 1. The porch, 2. Vestibulum, 3. Atrium, 4. Tablinum, 5. Peristyle, 6. Cœnaculum, 7. Porticus, 8.

* The Corso, in Rome, opposite to the Rospigliosi Palace, is 38 feet 9 inches broad from house to house, including a trottoir of 7 feet 7 inches on each side, raised 1 foot 10 inches above the common level of the street, so that the carriage-way is 23 feet 7 inches broad.

Viridarium. A. A. represent two rectangular basins in the middle of the atrium and the peristyle, about four feet deep, and the partial roofs of these apartments were so contrived, that when it rained, all the water that fell was conveyed into them. This kind of reservoir was called a compluvium; the inside of that in the peristyle of Pansa's house, is painted of a sky blue colour, probably to give a greater appearance of clearness to the water. B. represents a little altar for a household god. On the two sides externally of the Atrium, the Peristyle, and the Cœnaculum, were other rooms, supposed to have been common sitting-rooms and bedrooms, with the walls painted red, and small pictures painted on the stucco.

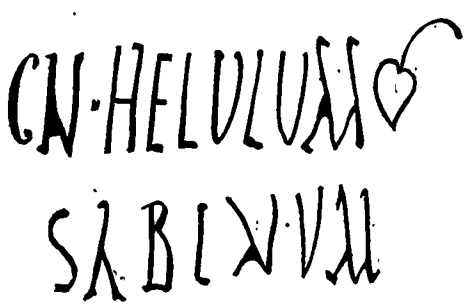
The Cœnaculum corresponds to our dining-room and drawing-room united; the Cœna of the Romans was their principal meal, at three o'clock; this room was the most cheerful of all the apartments, and the entertainment was made gay with light decorations, flowers, &c., from which the English might profit, as our dining-rooms, which ought now to be called Cœnacula, are generally the dullest rooms in the house, not enlivened with ornament, or enriched with furniture. The Porticus was a covered colonnade, and the Viridarium corresponded to a modern conservatory.

The architecture of Pompeii deserves but little commendation; the fragments of a Greek Doric temple, called the temple of Hercules,* and its Ionic Propylæum are the only remains which have the marks of any antiquity before the reign of Augustus. The columns of this temple are 3 feet 10 inches in diameter, according to Mr. Gandy; I measured them to be rather more than 4 feet, diminishing to 3 feet, with 18 flutes, 8 inches wide, and very shallow; the capital has a bold projection, and the stone out of which it is cut includes no part of the shaft, which is unusual in the Greek Doric. The steps in front of the temple are worn into hollows like the pavement round the holy house at Loretto, and apparently from the same cause. This devotional feeling put me in mind of a remark by Cicero, when speaking of the temple of Hercules at Agrigentum, and extolling the bronze statue of Hercules, he says, that he never saw any thing more beautiful, and it would have been perfect had not the chin and mouth been a little worn by

* Sir William Gell says, that the learned are disposed to refer this temple to the worship of Neptune. Upon such points there are so many conjectures, that I have always adopted the common opinion as a mere name, to distinguish one ruin from another, where the truth is unknown. Within these last thirty years a third of the antiquities of Rome have changed their names, and I have no doubt will still bear to be changed.

the kisses of the numerous votaries who offered up their prayers to that deity.* In St. Peter's, this kind of adoration is carried farther by those who take precedence of kings and princes, which, in the contemplation of the human mind, is more mysterious to me than the Eleusinian mysteries.

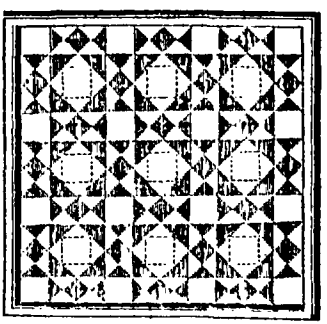
Here is an amphitheatre and two theatres, very similar in form and character to those we are familiar with. In the portico of the largest theatre, soldiers are supposed to have been quartered, and in different parts the walls bear testimony of idle amusement, of which this is a specimen, written with charcoal.



The shops in the streets are very small, and

* Herculis templum est apud Agrigentinos, non longè à foro, sane sanctum apud illos, et religiosum ibi est ex ære simulacrum ipsius Herculis, quo non facile quid quam dixerim me vidisse pulchrius —— usque eo, Judices! ut rictum ejus, ac mentum paullo sit attritius quod in precibus, et gratulationibus non solum id venerari, verumetiam osculari solent.—*Cic. in Ver.* lib. iv.

constructed in the same style as the generality of shops are still constructed on the continent; attached to one I observed a small square tablet of mosaïc of three colours, dark blue, red, and white; probably a sign to tell the public that he was a worker in mosaïc, of which this is a representation.*



Of the interesting ruins of this ancient city, the street of the tombs is particularly striking, although among these monuments no name occurs in history.

The tomb of Scaurus is the most prominent; he might have been the son-in-law of Sylla, but of him we know nothing, except the painted basreliefs on his mausoleum paint any part of his character; where he appears to court the praise of

* The shaded part is dark blue, the angular spaces red, and all the squares white.

posterity for his liberal patronage of gladiatorial combats, and for making lions, and wolves, and bears, and panthers, exhibit their ferocious energies, at once to gratify the public and himself.

PICTURES found in Herculaneum and Pompeii are chiefly deposited in the king's palace at Portici; they were all painted on the stucco-walls of rooms, and some have considerable merit, particularly eight small single figures, and four with centaurs of the same size, on dark grounds.* Of the groups of figures, none deserve the name of historical compositions; and they may be said rather to supply us with negative, than with positive information as to the state of the art of painting at that time: they exhibit no knowledge of composition, of foreshortening, or chiar-oscuro, as an art; and the perspective is such as would be produced by the eye, unassisted and uncultivated by science.

These specimens shew painting as seen through the medium of sculpture; and colour, and light and shadow, are used only to discriminate one object from another, rather than to give to the representation any of the rich qualities of painting, as practised by the great schools of Italy. The paint-

* These pictures are in the Royal Museum in Naples, (1828).

ed architectural decorations are fancifully absurd, and equally removed from good taste and common sense.

Tacitus says, that Pompeii was nearly destroyed by an earthquake* A. D. 63. From this time it was, probably, partially abandoned, for I observed in many houses the marble facings of the rooms broken from the walls down to the ground, which could not have happened on a great and sudden eruption as that of Vesuvius in the year 79.

VESUVIUS. — The first author who describes Vesuvius is Diodorus Siculus, about fifty years before the Christian æra. He says, it then bore many marks of the truth of the tradition, of its having, like Ætna, burnt in remote times. Strabo, A. D. 25, describes Vesuvius as clothed with a most fertile soil, except the nearly level top, which exhibited caverns and fissures wholly sterile, and covered with stones, appearing to have sustained the action of fire, from which he conjectures the mountain to have been originally volcanic. In the second year of the reign of Titus, August 24, A. D. 79, appears to have been the first eruption of which we have any record, and of that, the letters

* Et motu terræ, celebre Campaniæ oppidum Pompeii, magna ex parte proruit.—*Ann.* l. xv. §. 22.

of Pliny the younger to Tacitus are most satisfactory. From this time till the year 1138, there were eruptions at different intervals; when they ceased, for nearly five hundred years. A writer, in the Pontificate of Sixtus V.,* says, that the top of Vesuvius, in his time, was surrounded by a vast bank of calcined stones, and the sloping sides were clothed with all sorts of trees, where wild animals sought shelter, except on one side, which was perpendicular and bare. Another writer, who saw the mountain in 1612, says, that the space between the two tops, called the Atrium, was then covered with vegetation, and afforded pasture. In the year 1631 Vesuvius again became an active volcano, and from that time has seldom remained more than ten years without an eruption. Sir William Hamilton says, that the eruption of October 19, 1767, was the twenty-seventh since that which overwhelmed Herculaneum and Pompeii. In the year 1794 Torre del Greco was destroyed by a torrent of liquid lava, the effects of which I saw in the year 1796, and in the midst of the general desolation, one house stood alone, surrounded by the lava, but untouched: it belonged to a maker of fire-works, and was stocked with gunpowder. In this case I observed a low wall stand-

* This Pope reigned from April 24, 1585, to August 30, 1590.

ing before the house, that gave a new direction to the lava, and saved it from the common ruin. When I was in Sicily I noticed a cause which produced the same effect, and saved the Benedictine Monastery at Catania from being destroyed by an eruption of Mount Ætna in the year 1669; and there I was seriously told, that the monastery was spared because it contained one of the holy nails which nailed our Redeemer to the cross. Under peculiar circumstances, such is the infancy of the understanding.

In the last eruption of Vesuvius there was a great deal of arsenic, more than at any former eruption. Neither gold nor silver has ever been found combined with volcanic lava, nor any new gas; the metals found combined with sulphur are copper, manganese, arsenic, iron, and I believe some mica.

PÆSTUM* became a Roman colony 272 B. C. and gradually sunk into insignificance, and lastly, into annihilation; its citizens now consist of a few wretched families, and its archons and patricians are represented by a bishop, who will take a crown to be the cicerone of its ruins. To the poets and

* The distance to Pæstum from Naples through Salerno and Eboli is about 62 miles. The post-masters charge for eight posts and a half, and by ordinary posting, the journey will take nine hours and a half.

naturalists of antiquity its small single damask rose, which blossomed twice a year with a strong perfume, seems to have been better known, or more regarded than its majestic temples.* The walls of the city are now sufficiently entire to shew their extent to have been about three miles; within, are the remains of three temples, and an amphitheatre, and a habitation, called the Bishop's Palace. There were four principal entrances into the city, but only one gateway remains, which is built on to the wall, but does not make a part of its original construction; it is a Roman arch, and on the outer key-stone is the remains of a bas-relief representing a mermaid, and on the inner, a fish, perhaps a dolphin. Anciently there was a gate within, of which there is some masonry, just sufficient to mark its situation.

I have seen these ruins twice, at an interval of more than twenty years, and this second time increased my admiration of them. Their severe simplicity seems to disdain association with any other style of architecture. The largest temple makes all the ancient remains in Rome shrink into comparative littleness; the portico of the Pantheon is beautiful, and the three columns of Jupiter Stator are only elegant when compared with the austere

* Virgil. Geor. lib. iv. Martial, lib. v. ep. 37, and lib. xii. ep. 31.

grandeur of this temple.* Here every thing is massive without being ponderous; the architrave and frieze are broad and undivided, and the metopes plain, without roses or other ornament: this plainness, in a small building, would be baldness and destitution; but simple forms harmoniously united are the essential elements of grandeur, when combined with large dimensions; dexterous workmanship, and ingenious devices, make the character of little things, but diminish or destroy the character of great ones. The other two temples would deserve particular notice, if illustrations and descriptions, by architects and others, had not exhausted the subject: neither am I willing to add to doubtful speculations, as to some peculiarities, which make it uncertain, whether they were really temples or public buildings, of the use of which we are ignorant.

At Pæstum very few specimens of ancient art have been discovered, in the cathedral at Salerno are some columns of black serpentine, and porphyry, found there. In this church I observed the capital of a Corinthian column, composed of

* This is usually called the temple of Neptune. I measured the circumference of its columns at the base, and found those of the outer peristyle to be 20 feet 8 inches, with 24 flutes, each 10 inches broad, and 2½ deep, all brought up to a sharp edge, by architects technically called an arris.

feathers in marble, imitating their agitation by the wind, which I could not help contrasting with the three mountains of Albani, which the cardinal made to compose a capital of the Corinthian order in his chapel in the church of St. Sebastian. This is the strongest effort to outrage good taste that I am acquainted with; and his Eminence merits the same satirical compliment that Boileau paid Louis XIV. when his opinion was asked on some execrable verses, "every thing is possible to your Majesty, you intended to make bad verses, and you have succeeded."

In returning from Pæstum Mr. Howard and myself took a six-oared boat at Salerno and went to Amalfi, which by sea is a distance of eight or nine miles. This town, once celebrated as a Republic, is placed like many others on the coast, in a cliff between two craggy and precipitous rocks; and when its situation and extent are considered, it is difficult to conceive how it ever could have been of any maritime importance. The earliest history of this miniature republic commences with the year 825; when under the patronage of the eastern emperors, it possessed so much wealth and power as to awaken the cupidity of a prince of Salerno to take possession of it, and carry off the inhabitants, to supply the place of a great diminution of population in Salerno, which

had been caused by an epidemic contagion. Afterwards there was a reaction, and the Amalfitans returned to their native city. About the year 850 Leo IV. honoured them with the title of *Defender of the Faith,* for their services against the Saracens.

The emperor of Constantinople, their protector, established a civil court at Amalfi to hear and determine maritime causes, and the credit of their decisions was general throughout Europe, and admitted to be good authority for foreign tribunals.

They carried on a considerable trade with the Levant, and as merchants, their influence at the Caliph's court, enabled them to obtain leave in the year 1020 to erect two small hospitals and a Christian chapel for the use of devotees, from the western parts of Europe to the Holy Land: from this establishment originated the knights of St. John of Jerusalem, afterwards called knights of Rhodes, and lastly, of Malta. These are all matters of historical record, and have passed away; but the invention of the mariner's compass continues to confer a lasting obligation on the whole civilized world, said to have been discovered in 1300 by Flavius Gioia, a native of Amalfi. This compass had only eight points, and on the north point he put a *fleur-de-lis,* an armorial bearing of his sovereign, who was descended from the kings of France; and it still remains for the same use.

From various causes nothing is so common as a disposition to level down the credit attached to first inventions; and, if it be found that the supposed inventor is not entitled to the merit of the whole discovery, then to find that he is entitled to no merit at all; so Flavius Gioia has been often treated. Buffon says, that the Chinese knew the whole secret four thousand years ago; and French and Italian writers have described the polarity of the magnet, fifty, and a hundred years before Gioia's invention. Tiraboschi supposes that the Arabians first made the discovery, and that Gioia was the first to make a nautical use of it. Be this as it may, there can be little doubt but that he applied the magnetic influence to navigation in such a manner as was till then unknown, or so improved its application, as to entitle him to the just praise of posterity.* Antony Beccadelli, com-

* With respect to inventions, when we see the Greek stereotype seals cut in brass, and innumerable Roman inscriptions composed of moveable brass types, no one would suppose that printing was unknown to the ancients; yet, as it is now used, we are certain that it was invented in the fifteenth century. Engraving on metal has been in use, perhaps as early as we have any historical record, but we have no specimen on paper before the time of Finiguerra; hence he is said to be the inventor of that art.

The cow-pox was known in Glostershire before Dr. Jenner was born; he, nevertheless, is entitled to the merit of a discoverer, as he was the first who saw its use with scientific knowledge.

Inventions may be made by different persons or nations, without any communication with each other. Gunpowder is said to have

monly called Panormita, born at Palermo, 1394, says on this subject,

" Prima dedit nautis usum magnetis Amalphis."

very probably with truth; and of this opinion was the learned Pontanus.

The copy of the Pandects now in Florence was found at Amalfi about the year 1137, as I have before observed. This work was orginally compiled by Tribonian in the year 533, by the order of the Emperor Justinian. The date of this MS. is unknown, but acknowledged to be of very high antiquity, and all the copies now extant are transcripts of it.* The emperor called this body of law his Digests, from the plan of other lawyers, who had published digests; as Alfenus, Julianus, Ulpian, &c. Here it may not be improper to remark, that the four books of Institutes were compiled from the fifty books of the Digests, though the Digests were published after the Institutes.

been known in China long before it was known in Europe, but that does not preclude Roger Bacon from the honour of the discovery in England. The late Sir George Beaumont prepared a panorama before Mr. Barker, to my knowledge, yet I have reason to believe that Mr. Barker knew nothing of that invention; he is therefore entitled to the full merit of his ingenuity.

* This MS. has been printed with the minutest exactness by Taurellius, in fol. Flor. 1553.

SICILY.

On Monday, the 14th of April, Mr. Howard, Mr. Buller, and myself, left Naples in the packet, for Sicily, at half-past five in the evening; and after a tolerable passage, we arrived at Palermo at half-past five on the morning of the following Thursday, making the voyage in exactly sixty hours. I asked the steersman, who had been in that employment for fifty years, what was the longest, and what the shortest time he had ever made the voyage from Naples to Palermo; he said, the shortest time was nineteen hours, and he was once sixteen days, from the prevalence of a calm.

Who founded Palermo, or who were its first inhabitants, is now useless to inquire, though, to trace them from Noah, or from Priam, according to Sicilian genealogists, might be made amusing as a tale of fiction. It is certain that Palermo was in the possession of the Carthaginians anterior to its falling into the possession of the Romans; and it remained a part of the Roman empire till the year 821, when it was seized by the Saracens, who, after securing the conquest of Sicily, made Palermo the

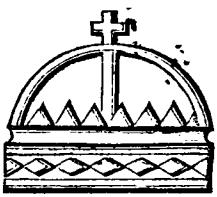
capital, and kept the whole island till 1071, when they were driven out of it by two distinguished Norman captains, Robert and Roger Guiscard, whose immediate descendants reigned in Sicily for 195 years, and were the founders of the present sovereignty.

Palermo, after Naples, is the most considerable city of the two Sicilies,* and is dignified with the agnomen *felici*. Its general plan approaches to a parallelogram, and is divided into four pretty nearly equal parts, by two main streets crossing each other at right angles in the centre; the principal of these, called the Toledo, in noise and bustle resembles the Toledo of Naples, with more mendicity; the activity of other great cities shews at least the march of business, if not of intellect, but the prosperity of Palermo depends on the munificence of nature.

Here are all the appendages of a capital, theatres, libraries, hospitals, and other public institutions, and the churches are expensively decorated in a taste attractive to the vulgar. The cathedral is a curious example of architecture of the kind we call Gothic: the date assigned to it is 1185, but the crypt is probably earlier, as the arches are cir-

* According to Ortolani, in 1819, Palermo contained 140,549 inhabitants.

cular, and the columns squat, and in the same disproportionate style as those in St. Peter's, Oxford, in a similar situation, of the date A. D. 886. The superstructure of this cathedral exhibits Gothic architecture of every fancy from the reign of our Richard I. to the present time. At the end of the eastern isle are several porphyry sarcophagi; two of them, brought from Chefalû, contain the bodies of King Roger and his father;* on them is carved the crown of the kings of Jerusalem, of which this is a representation.



Of churches in Palermo there are upwards of three hundred, and many of them decorated at a great expense, which, for the uneducated crowd is always a standard of admiration, they being incapable of feeling the pleasures of true taste, as they are of comprehending an abstract idea; and these decorations are generally made with a special regard to their wondering ignorance.

* King Roger died 1154.

Monreale, five miles distant from Palermo, has a cathedral built about the year 1174, which, when perfect, must have been a good specimen of the barbarous taste of the age. In 1811 a fire nearly destroyed it, and it is now undergoing the necessary repairs. William the Bad and William the Good are buried in it, and St. Louis, who died of the plague in his camp before Tunis, in the year 1270.

As Palermo was the Saracen capital for two centuries and a half, some specimens of their architecture might be expected to remain; of this description is a Moorish building, called Ziza, supposed to have been the Emir's palace, and the same that is described in the Arabic MS. of Monreale. It is a square stone building, with external arches slightly relieved, and slightly pointed; in their general style and character they resemble the campanile of St. Mark, and others in Venice of the same kind, from which I infer that this building is not so old as it is pretended. The character is peculiar, entirely without effect, and more adapted to inside walls than to the façade of a building, where boldness of projection and light-and-shadow are indispensable.

A short distance from Naples, at the foot of Monte Pellegrino, is a royal Casino, called La

Favorita, built in the Chinese manner, and several of the apartments are prettily filled up. The queen's bed-chamber has the walls ornamented with the portraits of her infant children, painted in chiar-oscuro, with affectionate inscriptions under each, as *Immagini di mia tenerezza: La mia speranza:* under the portrait of the present king, when a child, is *Il mio sostegno.* In one of the rooms is a large round dining-table with circular apertures, and below, machinery is contrived to let down the plates and dishes into the kitchen, and return them by invisible agency. Another room represents a vault, and the walls painted with cracks and fissures, and succulent plants growing out of them; adapted to a retreat from the oppressive heat of summer. This villa is on a plain surrounded with a very extensive garden, like an English nursery, and is well stocked with game.

At the distance of about nine miles from Palermo, and half a mile from the sea, is the town of La Bagaria, remarkable for the pleasantness of its situation; in the suburbs are several noblemen's houses, and one, from its great peculiarity, is usually visited by foreigners. It now belongs to the Duke Gravina. His predecessor, who was a grandee of Spain, and immensely rich, spent both his time and his money in designing and executing

monsters in stone, more fancifully absurd than ever entered wizard's brain to frighten children. When Brydone wrote, there were 600 of these monsters in an avenue, but the worst of these have been removed by the present proprietor: round the house a crowd still remains sufficient to leave no regret for those that are taken away. Here the heads of men are put to the bodies of every sort of animal, and the heads of other animals to the bodies of men. Sometimes a compound is made of five or six animals that have no common resemblance in nature. The head of a lion is put on the neck of a goose, the body of a lizard, the legs of a goat, the tail of a fox; on the back of this, another is put, if possible, more incongruous; and thus every absurdity that can enter into the most grotesque imagination is multiplied and magnified. Brydone considers these works as demonstrating a species of madness, while on the other hand, we are told by a more recent traveller, that, although these monsters are ridiculous and incoherent in detail, they do not merit all the censure they have received.

Among the numerous expedients men have adopted to make time less inconvenient to them, it is difficult to fix the point from which a defective intellect may justly be inferred. Some have

spent their time in shooting darts at flies, some in working petticoats for an image of the Virgin Mary; and I once knew a man spend months in seeing a little gold mouse, by mechanism, run about a table, then wind it up, and set it agoing. What particular mental disease these occupations bespeak, every one must determine for himself; but, while we entertain a just perception of what is valuable, and what is worthless, they certainly indicate an unhealthy state of mind.

The house itself exhibits a profusion of expense and bizarrerie, not easily to be described. Some of the apartments are spacious, with high arched roofs; and, instead of plaster or stucco, are composed entirely of plates of looking-glass, not very accurately joined together. The effect these produce, (as each makes a very obtuse angle to that to which it is joined) is exactly like a multiplying-glass; so that when three or four people are walking below, there is the appearance of a numerous assembly walking above. The doors are likewise covered over with small pieces of mirror, cut into the most ridiculous shapes, and intermixed with a great variety of crystal and glass of different colours. All the chimney-pieces, windows, and side-boards, are crowded with pyramids and pillars of tea-pots, caudle-cups, bowls, cups,

saucers, &c. strongly cemented together; one of them has a circle of little flower-pots for its capital; and the shaft of the column upwards of four feet long, is composed entirely of tea-pots of different sizes, diminished gradually from the base to the capital.

Most of the rooms are paved with fine marble tables of different colours. Some are richly wrought with lapis lazuli, porphyry, and other valuable stones.

The windows are composed of a variety of glass of every different colour, mixed without any sort of order or regularity. So that at each window you may have the heavens and earth of whatever colour you chuse, by looking through the pane that pleases you.

The house-clock is cased in the body of a statue; the eyes of the figure move with the pendulum, turning up their white and black alternately.

The family statues have been executed from some old pictures, and make a most singular appearance; they are dressed out from head to foot, in new and elegant suits of marble; and, indeed, the effect it produces is more ridiculous than any thing can be conceived. Their shoes are all of black marble, their stockings generally of

red; their clothes are of different colours, blue, green, and variegated, with a rich lace of *giallo-antico*. The periwigs of the men, their shirts, the head-dresses of the ladies, and their flowing ruffles, are of fine white alabaster.

In the garden of Prince Valguarnera there is a little hill from whence the distant prospect is very beautiful. In the garden of Prince Butera is a little Carthusian monastery, peopled with wax monks of the size of nature—a very whimsical exhibition.

On the opposite side of the bay of Palermo is Monte Pellegrino, remarkable for a cavern, with a monument to Santa Rosalina, who is constantly working miracles, but her greatest miracle is that of subduing the understanding of tens of thousands, to reverence her image, and adore her person with sincere devotion.

We stayed in Palermo from Thursday, April the 17th, to Wednesday the 23rd, and during this week the thermometer varied only from 60° to 62° of Fahrenheit.

On the morning of the 23rd of April we left Palermo to make a tour round the island. Except as far as Alcamo, Vallelunga, Termini, and two or three other inconsiderable distances, there are not ten miles of road for a wheel-carriage in any part

of Sicily, any more than in the interior of Africa; consequently, to ride on a mule, or to go in a lettiga,* carried by mules, are the only modes of conveyance, and we preferred riding on mules, as the lettiga affords less opportunity to see the country.

To make this tour we had nine mules; three for Mr. Howard, Mr. Buller, and myself; three for three servants, one of whom was a cook; and three to carry our baggage; with four muleteers; and these were all found to be extremely necessary in a country where there is much fatigue, and wretched accommodation. We passed through Partenico, where we stayed two hours, and arrived at Alcamo a little after four o'clock.† The road, all the way, has an air of novelty; the Indian fig‡ and the aloe§ shew that you are removed into a different country and climate from Italy. Both these plants are very useful to the Sicilians; from the aloe a coarse thread is manufactured as a substitute for hemp, called zambarone, and the root serves for fuel; and whole families chiefly subsist

* A corruption of lectica.

† This journey took eight hours and twenty minutes, without including stoppages. To avoid this minuteness in future, the whole of the tour shall be included at the end, in a table of time, from place to place; and, though of little interest to the general reader, it will be otherwise to those who visit Sicily.

‡ *Cactus opuntia.* § *Agave Americana.*

on the fruit of the Indian fig during the time it is in season.

Alcamo is said to have taken its name from Adalcam, a Saracen, who conquered Sicily, and erected a fortress on the heights of Monte Bonifati; but the present town was built by the Emperor Frederick, who died 1250. It is pleasantly situated, the soil is rich, and cultivated with corn and sumach,* which, when prepared, is exported for tanning.

We left Alcamo early in the morning, and arrived at the temple of Segesta, a little after eight o'clock. The temple is on an eminence, standing five or six feet below the surface of the ground that surrounds it. The columns are not fluted, and I believe were never intended to be so; they have a groove at the bottom of the shaft two inches and a half high, and the same in depth round each column; this singularity is supposed to be for the purpose of adapting a metallic moulding or fillet to the base; but this is very doubtful. The plan of the temple is a parallelogram of 162 feet by 66, with six columns in front, and fourteen on each side, and those I measured were seven feet in diameter; the width of the intercolumniations vary, from six feet three inches and a half, to six feet

* *Rhus viminale*, and *angustifolium*.

seven inches and three quarters. The architrave is as broad as the frieze, and quite plain. The large blocks of stone that compose it are of equal length and dimensions, and the joints are uniformly over the axis of each column. The soffit appeared to me to incline more than is usual, and the goutte are cylindrical, after the style of the most ancient Greek Doric. The pediments are low, and very elegant.

Cicero has thus incidentally mentioned Segesta in one of his orations against Verres. Addressing the judges who were trying Verres for his extortions in Sicily; he says, "It is proved that Segesta is a very ancient city, founded by Æneas, when he fled from Troy, and took refuge in Sicily. The Segestans therefore consider themselves as connected by a perpetual alliance and strict intimacy with Rome. This city formerly* was captured and destroyed by the Carthaginians, when it undertook a war of itself against them; and everything ornamental was transported to Carthage. Among other things was taken a very fine bronze statue of Diana, for which, from time immemorial, they attached the highest veneration." He then relates, that this statue was retaken by Scipio Africanus, and restored to the Segestans,

* This oration was delivered in the 70th year B. C.

but that *Verres*, that sacrilegious plunderer, robbed them of it; and when he took it away, all the Segestan matrons and virgins assembled to witness the removal; and perfumed it with spikenard, crowned it with flowery chaplets, and followed it to the confines of their territory, burning as they went frankincense and odours. Now, wildness and desolation, and a solitary temple, only mark the place where this city of Æneas stood.

Under a fig-tree, at the distance of half a mile from the temple, we constructed a rude fire-place and a table of loose stones, and enjoyed our breakfast after the English fashion: we then proceeded to Trapani.

The first object of interest on the road is the river Crimisus, made classical by Virgil, and celebrated by Timoleon's victory. The country, after passing it, is open and hilly; principally cultivated with wheat; and here and there a date palm reminds you that you are in the climate of Carthage.

TRAPANI, the *Drepanum* of the ancients, is situated on a long and low isthmus, rudely resembling a scythe, from which it derives its name.* The population is calculated to be 24,330, yet there is no hotel, or inn worthy of the name;

* Δρέπανον.

empty and dirty rooms are all that can be procured; to us, this was only one of Mr. Beresford's little miseries, as we were fully provided to meet the inconvenience; to others, it may be useful information.

The town has but little attraction, except by retrospection, to animate classical and historical recollections. Here Æneas lost his father, who says, "through the shallows of Marsala, dangerous by many a hidden rock, the unjoyous coast of Trapani received me; and terminated my long and tedious voyage."

The salt works are very extensive, and there was once a trade in coral, but the strict observance of the quarantine laws has destroyed it; it was here that the ingenious art of engraving cameos on shells was first invented. As there is hardly any town without a favourite Madonna, so here is one covered all over with watches, crosses, pearls, and gems; but of such orders, and their application, I can say little in commendation.

Four miles from Trapani is Mount Eryx, once famed for its magnificent temple to Venus. It was at the top of a craggy rock, at the height of more than two thousand feet, and of such antiquity, that Diodorus Siculus says, "Dædalus* en-

* This Dædalus flourished about 987 B. C.

larged the area by reducing the irregular surface of the rock on which it stood to a level, and built a wall round the top in a wonderful manner." This artist of multifarious talents is also praised by Diodorus for making "a golden honeycomb so like, so true and real, that nothing was ever comparable to it," which he dedicated to this Venus.

Diodorus, who flourished about 44 B. C., speaking of the temple on Mount Eryx, says, all other sacred structures after they have been famous for a time, have often, by the adverse blasts of fortune, been ruined and destroyed; but this, so far from decreasing in glory, has grown still more and more in reputation and esteem.*

After ascending the hill we arrived at the town, at the top, anciently the city of Eryx, now called St. Giuliano. The streets are narrow, after the

* "Now, to say something about Eryx: it is reported that he was a native of Sicily, and a son of Venus and Butes, a famous prince. This Eryx, for the nobleness of his birth on the mother's side, was greatly esteemed among the inhabitants, and became king of part of Sicily, and built a city upon a high and lofty hill, and called it after his own name; on the top of which, within the city, he built a temple to Venus, adorned with rich and stately furniture." —*Diodorus Siculus*, lib. iv. c. 5.

Strabo says, that seventeen cities of Sicily were laid under tribute, to raise a revenue to support the dignity and enormous expenses of this temple.

manner of old Italian towns, and well inhabited. It is singular to see a town so placed, and which certainly existed more than three thousand years ago, still remain, probably with the same population;* when at this day the ancient part of imperial Rome consists of walled gardens and vineyards, and heaps of ruins. Of the temple encompassed with a wall by Dædalus, there is no more remains than there is of the temple of Belus, neither are there any walls which appear to be so ancient as the Cyclopean walls of Cora or Palestrina. There are considerable ruins where the temple stood, of a posterior date, part of which are converted into a prison. The situation is very commanding, on one side it is on the edge of a perpendicular precipice.

During our short stay we were introduced to Count Hernandez, to whose politeness we are very much indebted. He has a museum of sculpture, inscriptions, and medals, chiefly found in excavations in the town, and where the temple anciently stood; he shewed us a silver medal with a temple, and on it these letters ERVC, but I fear little reliance can be placed on it as a representation of the celebrated temple to Venus, having nothing of the character of early Greek architecture: he

* The last census was 2,800 persons.

also shewed us a little bronze statue of a Venus, with a vase in her right hand. If he should ever see this little book, I hope he will accept of our thanks for his kindness.

MARSALA.—In our way to this place we breakfasted in a farm-yard at Fardella, about six miles from Trapani, being a convenient place to get fire and water, which was all the accommodation we wanted, and for which the natives made a sufficient demand.

Marsala, by the ancient name of Lilybœum, was the chief fortress of the Carthaginians in Sicily; it was then a rectangular fortification, surrounded with a strong wall and a deep ditch, of which the vestiges still remain. The present town has a considerable trade in wine and barilla; and our turbulent Thomas-à-Becket is the favourite saint.

While the Saracens were in possession of Sicily the port of Lilybœum was thought so important that they gave it its present name;* in 1570, to prevent the Turks finding shelter in it, John of Austria choked it up with stones; it is a kind of creek, and originally only of the depth of twelve or fourteen feet. The principal antiquity here is a circular mosaïc pavement, with a square well

* *Marsa Alla*, the port of God.

in the middle of it under the chapel of St. John, at a short distance out of the town: and, as we were in the pursuit of things strange and rare, we were taken to see the campanile of the church of the Carmine oscillate, while the bell was ringing, being built on a globe; a notably good foundation for a tower; but the campanile refused to gratify our curiosity; and if it had, we should have been very apt to have found another cause for the wonder.

Early on the morning of the 27th we left Marsala and proceeded to Mazzara, Campobello, Castelvetrano, and Selinunte. The road to Mazzara is through a flat country, well planted with vines; and houses are more numerous than on any part of the road since we left Palermo. We breakfasted at Mazzara, which is dirty and poor, and filled with priests, so that it is a common saying, that every house and hovel in Mazzara contains a priest and a pig, of which there certainly appears to be no lack. The town is surrounded by an old Saracenic wall, and has the ruins of a castle, which was the residence of the unfortunate Joan, wife of Frederic II. in the beginning of the fourteenth century, and where Alphonso II. retired after his abdication in 1495. When the Saracens invaded Sicily this was the place they first took possession

of, and from whence they extended their conquests over the whole island.

From Mazzara to Campobello, and to Castelvetrano, the country is barren and uninteresting. Near to Campobello, at a place called Rocca di Cusa, are the quarries where the stone was raised and hewn which was employed to construct the Doric temples at Selinunte, and several blocks of the columns, and even a capital prepared for the largest of those temples, still remain attached to the bed of the rock.

At Castelvetrano we intended to have finished our day's journey, but every effort to obtain any accommodation to sleep was ineffectual, though a town of more than 14,000 inhabitants; and we were obliged to proceed to Selinunte, where our prospective hopes were not more flattering. The road is very pretty, among low wood and shrubs, and when we arrived at Selinunte, all our prospect of comfort was a solitary barn; but here we had the good fortune to find two English architects who had fitted it up for their accommodation, to enable them to make drawings and plans of the temples, and they were so obliging as to give us the use of their rooms; a kindness not easily to be estimated, after having been on a mule's back for nine hours exposed to a scorching sun. I am

sorry that I can now return our thanks and acknowledgments for this obligation to Mr. Angell alone; Mr. Harris, the other gentleman, in the ardor of his professional pursuits caught a fever at Selinunte, of which he died some months after.*

SELINUNTE, anciently Selinus,† appears to have originated from a Greek colony of Megara, 650 B. C. and for a time was a city of great importance; but its perpetual wars with the Segestans, and its alliance with Carthage, became its utter ruin and final extinction; and when the Carthaginians were

* Mr. Angell has published a thin folio of the sculpture and architecture of the temples of Selinunte, which I feel great pleasure in recommending to the public for its fidelity and accuracy.

† *Palmosa Selinus.* The Chamærops humilis, and palmetto of Linnæus. Cicero, in an oration against Verres, mentions the eating the root of this plant as a great calamity and disgrace. "Was it for Sicilian troops, the sons of husbandmen, whose fathers cultivated so much corn, themselves born in the island of Ceres, where the use of corn was first discovered; was it for them, I say, whose fathers supplied the Roman people with grain, to have recourse to the roots of the dwarf-palm, which their ancestors discarded after the introduction of the use of wheat."

It is at once a satire on our wisdom and a reproach to our humanity, after nineteen hundred years, that these poor inhabitants should be now in the same comfortless condition as they were under the detestable government of Verres.

Selinus was so called from σελινον, wild parsley, a common plant in its immediate neighbourhood. A leaf is represented on many of the coins of Selinus.

driven out of Sicily, Selinus was blotted out of the pages of history; Virgil only associates the name with a wild dwarf plant resembling a palm, that abounds here, the roots of which are used for food, and the leaves to make cordage.

The ruins are on the coast, occupying the tops of two opposite hills, not very high, but rising rather abruptly from the sea, and divided by a narrow valley, conjectured to have been the ancient port, where a few vestiges are still discoverable among the heaps of accumulated sand.

The western hill is supposed to have been the Acropolis; and the spot where the colony was first established, and there are still the remains of a wall nearly a mile in circuit, probably the same that was built about 440 B. C. after the destruction of Selinus by the Carthaginians.* On the opposite hill are the ruins which first attract the attention, and originally consisted of three temples; the largest, 367 feet 6 inches long, and 160 feet 11 inches broad; the columns were 56 feet high, and their diameter 10 feet 6 inches; these dimensions may serve to give an idea of the colossal size of the largest temple.† The whole

* See Diodorus Siculus, lib. xiii. c. 7.

† This temple was not finished at the time of its destruction, for

now presents a pile of ruins not surpassed in grandeur by any other remains of antiquity. The other two temples which stood near it were much smaller. The metopes of the eastern front of one of these were filled with sculpture, and the cornices of the pediments were enriched with ornaments very slightly relieved, and painted red, and blue. The stone is a compact limestone, covered with a thin coating of plaster, which still remains on many parts. Several members of the entablature were painted, particularly the soffits, chiefly red and blue, which I cannot conceive could ever have had a good effect.

A question has arisen respecting the cause of the destruction of these temples, whether by exterminating war, or by some convulsion of the earth, for the largest temple, and one on the Acropolis, have their columns lying on the ground, with regularity, in a row, as if thrown down by some simultaneous movement, as by an earthquake; and the others, as if battered down by an engine; I therefore see no good reason why both causes may not have contributed to their chaotic demolition.

some columns are fluted, others are prepared for fluting, and some are quite plain.

SCIACCA* rises on an eminence from the sea, and is surrounded by an irregular wall. It is supplied with its full complement of churches and convents, and the country round is luxuriant and productive, yet poverty and wretchedness prevail. The baths of Sciacca have been celebrated from the earliest antiquity; and two streams, one sulphureous, and the other saline, are now said to be efficacious in cutaneous cases. The steam-baths of Dædalus are on an insulated hill, and consist of several sudorific grottos; the outer one has seats excavated in the rock, where a gentle perspiration is produced by a warm current of vapour issuing from the recesses of the mountain, with a moderate heat, and scarcely any smell. The accommodation at Sciacca is exceedingly bad; and we left it early in the morning of the 29th, and went twenty-three miles to Monte Allegro, to breakfast. Why this miserable village, where the necessaries of life appear to be sparingly bestowed, should be called *allegro*, is more than I can tell. We got a shed here to boil our kettle, and protect us from the sun; and were not without companions to see strange people take a strange breakfast; as some wonder was expressed at our tea-making, I made a cup of good green tea, with the addition of sugar and milk,

* Fazzello, the Sicilian historian, was born at Sciacca 1498.

and gave it to an elderly woman, but after tasting it she declined drinking it. In two other places I experienced the same disapprobation, so that my favourite green tea is not likely, for some time, to be popular in Sicily.

On the road I observed very little pasture, and for the artificial crop, the common saintfoin* is cultivated instead of clover. The waste land is covered with tufts of the camœrops, as our commons are often with furze. I also saw a plant, which the Sicilians call *lestineu*, from the seeds of which, by boiling them in water, is obtained a kind of oil. The shrub I suspect to be the *Myrica serrata* of Linnæus, but I had no time to examine it.

To SICULIANA the road is partly on the seashore, and over uneven ground, presenting a sterile country, mountain scenery, and rocks. The town derives considerable advantages from sulphur mines, especially those of Cattolica. The approach to them is marked by a dark grey saponaceous soil, white burnt stones, and a sulphureous smell; in the caverns are many fissures filled with a beautiful calcareous spar, interspersed with pieces of pure sulphur, called by the miners sulphur eggs.

* *Hedysarum onobrychis.*

The mines do not run deep, and are consequently worked with tolerable ease.

On the road we passed through the Caricatore, the modern port of Girgenti; a place consisting of about an hundred houses, and extensive corn magazines. The granaries are large conical cisterns, dug in a dry calcareous rock, and being quite free from humidity, corn is said to have been preserved in them, without injury, for nearly twenty years. Here are two light-houses, and though judiciously placed, are useless, for the want of sufficient light. This put me in mind of a similar piece of economy equally removed from reasonable calculation. The late king having heard of the brilliancy of our streets in London, ordered lamps to be made and put up in his good city of Naples; which was done, but the cost of the oil was never thought of, and as that expense was not provided for, the lamps were neglected and ultimately destroyed. Thus, it often happens, where there are conflicting interests, common sense is lost sight of. Elwes, the miser, put a wooden sun-dial in the *shade* to prevent it from warping.

GIRGENTI stands on the edge and side of a hill, and the approach to it is a steep ascent. The hill itself is composed of what are called marine petri-

factions, consisting of a great variety of testaceous and crustaceous animals.

The origin of ancient cities is generally founded in fable, and the first we hear of Agrigentum, is when it is said to have been under the dominion of Cocalus, who was a contemporary sovereign with Minos, king of Crete, about fourteen hundred years B. C., for whom Dædalus built many wonderful edifices when he fled to him for protection from Minos. Since this period, on better authority, the city was founded by a colony from Gelos, about six hundred years B. C. by the Greeks, called Acragas; by the Romans, Agrigentum; and by the Sicilians, Girgenti. This commonwealth, oligarchy, or monarchy, or whatever might have been its government, was a considerable power in the time of Phalaris,* and afterwards became a phenomenon of political prosperity.

According to Diodorus Siculus, the state became wealthy by trade with the Libyans, particularly in olives, a produce abounding in Sicily, and not then cultivated in Africa. He also says, that Agrigentum had a population of two hundred

* Phalaris was killed, B. C. 552. History represents him as a monster in human nature, possessing, with very extraordinary abilities, the most opposite virtues and vices, the most abominable cruelty, with the most exalted magnanimity and generosity.—*Mitford's History of Greece.*

thousand men, and was the richest of all the Grecian cities.* By the vicissitudes of war it was destroyed, after the reign or usurpation of Phalaris; and again, raised to importance by Timoleon, one of the greatest men of antiquity,† after whose conquests it is probable those temples were erected, of which we have now the remains.

The alliance of Agrigentum with Carthage ultimately proved its destruction; and when Carthage was *blotted out*, it fell into decay and ruin; nor is it known when the new city was built, which is now somewhat less than a mile from where old Agrigentum stood. It was well placed for defence, and favourable for enjoyment: it had an abrupt rock for a strong natural wall, on which some of its most celebrated temples were built; and when Virgil says, that towering Acragas shews from far its stately walls,‡ he probably did not magnify their appearance by poetical fiction. On three sides it was sheltered by pleasant hills, and on the other, was a plain, admitting an open view of the sea, and the meandering river Acragas,§ from which the city took its name.

Among the ruins are the remains of nine tem-

* Diodorus Siculus, lib. 13, c. 12.

† Timoleon died, B. C. 337.

‡ Æn. lib. 3, v. 703.

§ This river is now called Il fiume di Girgenti.

ples,* of which the most striking are those called Juno Lucina, the temple of Concord, and Jupiter Olympius. The fragment of antiquity considered to be the most ancient, is the temple of Ceres and Proserpine, which, like the *saxum immobile* of the ancient capitol of Rome, are alone interesting by the help of the imagination. On the south-east angle of the city-wall is the temple of Juno Lucina, beautifully situated, but in a very ruined state. It was for this temple that Zeuxis is supposed to have painted his celebrated picture of Juno, mentioned by Pliny ;† if this could be ascertained we should have an early date for the architecture,‡ but I believe there is no temple in Girgenti that the deity to whom it was dedicated is known with any certainty, except that of Jupiter Olympius.

Not far distant from the temple of Juno is the temple of Concord, standing on the edge of the rock, forming the natural wall of the ancient city, and is seen conspicuously from every point, as the most striking feature of Agrigentum. Its plan is a parallelogram of fifty-five feet eight inches, by one hun-

* These are Jupiter Polieo, Ceres and Proserpine, Juno Lucina, Concord, Hercules, Æsculapius, Jupiter Olympius, Castor and Pollux, and Vulcan.

† Lib. 35, c. 9.

‡ Zeuxis flourished, B. C. 397.

dred and twenty-nine feet four inches, with six Doric columns in front, and thirteen on each side;* and the entablature, pediments, and walls, are entire. It has been consecrated as a church, and arched apertures are made by perforating the walls of the cell, to convert it to that use; but, as in Girgenti, there is no want of churches, this has fallen into disuse, and is now without an altar or a priest.

Of the temple of Hercules nothing remains but a heap of architectural fragments, and one mutilated shaft of a column standing in the midst. This is probably the temple where there was a celebrated bronze statue of Hercules, which was an object of the cupidity of Verres, as mentioned by Cicero, in one of his orations against that plundering Prætor; and after having failed to obtain it by force and violence, his band of vagabonds being fairly beaten in the attempt, Cicero says, "No calamity ever befalls the Sicilians, but they turn it off with good humour, and a witty saying; upon this occasion they remarked,—this horrible Verres had no less a claim to be classed among the labours of Hercules, than the Erymanthian boar himself." In it was deposited the celebrated picture of Hercules strangling two Serpents, by Zeuxis.

* The columns are somewhat less than five feet in diameter, and have twenty flutes, eight inches $\frac{3}{10}$ broad, and one inch $\frac{3}{4}$ deep.

The temple of Æsculapius stood in the plain towards the sea, at a distance from the other temples. It was composed of fluted semi-columns, two of which only remain, with one pilaster.* We learn from Cicero, that this temple once contained an exquisite statue of Apollo, with Myron, the sculptor's name inscribed on it.†

Of all the ruined temples of Agrigentum, that of Jupiter Olympius is the one which creates most surprise, from its extent and magnitude; the extreme length was three hundred and fifty-nine feet eight inches, and its width one hundred and seventy-three feet eleven inches; the diameter of its fluted semi-columns, twelve feet nine inches, and their height sixty-three feet nine inches. The side of the temple was composed of fourteen semi-columns, and seven at each end: its exterior had semi-columns only attached to an enclosing wall without any external peristyle, as other temples usually have. It was never entirely finished, as we learn from Diodorus Siculus, who says, "the temple of Jupiter Olympius sufficiently demon-

* The square of the plinth on which the columns stand is three feet eight inches. The space of the blank wall between the columns is five feet seven inches, and the width of the pilaster three feet three inches.

† In small silver letters, in the inside of the thigh, "In femine litterulis minutis argenteis nomen Myronis erat inscriptum."—

strates the grandeur and riches of the Agrigentines of that age. The rest of the sacred buildings are either burnt or destroyed by the frequent storming of the city; and when this temple was near to the laying on the roof, war put a stop to the building; and the city being afterwards sacked, the Agrigentines were never able from that time to this day to finish it."—Diodorus then goes on to say that the largeness and height of the porticos were wonderful; at the east end was sculptured the war of the giants, of exquisite and incomparable workmanship, and on the front pediment was a representation of the destruction of Troy, where all the heroes and commanders were in their proper habits, admirably executed.

Among the architectural ruins of this temple are several colossal fragments of sculpture; I measured one face, and found it to be two feet six inches across, just below the eyes, of an Egyptian or Ethiopic cast of features.

The cathedral of Girgenti, built on the site of a temple of Jupiter Polieo, contains a celebrated ancient marble sarcophagus, with four bas-reliefs, which from time to time have exercised the ingenuity of learned antiquaries; the last conjecture, and I think the most probable, is, that it represents the tragical fable of Hippolytus; for, al-

though the general subject is a boar-hunt, yet in the fourth bas-relief there is a figure precipitated from a car by horses, frightened at the sight of sea-monsters, which is descriptive of his fate. Of the temple there are no remains of any importance.

When Agrigentum was in its most flourishing prosperity the monumental sepulchres of distinguished families were a great ornament to the approach and suburbs of the city; and, when they recorded the names of heroes and generals, their favourite military horses were often sculptured in marble to adorn them; and those of children were ornamented with the favourite objects of their childhood, as the birds they had bred and fed in their parents' houses. These memorials of affection and honour, when the city was besieged, and taken by the Carthaginians, under Hamilcar and Hannibal, were ordered to be destroyed; and we are told, that in this destruction, a monument to Theron was left, because it was struck with lightning, which terrified the soldiers, and stayed them in their work of demolition; and Diodorus tells us, that it was a large and stately structure on the outside of a city gate. From these facts, a building so situated, has been called the tomb of Theron; which, in the general design, is square, with inclining walls, diminishing to the top, placed

on a high stylobate, with base and cornice mouldings. The height of the building, from the ground, is between twenty-nine and thirty feet;* in the middle of each side is a window, with sloping jambs; and at each angle, three-quarters of an Ionic column, with the neck plain, and fluted below, and the whole crowned with a Doric entablature. Notwithstanding this strange architectural jumble, the general form of the building is not inelegant; but I know of no reason for supposing it to have been the large and stately structure of Diodorus, nor could I see any reason for believing that it was ever struck with lightning. Within the walls of the ancient city is another square building, called the oratory of Phalaris, but we know nothing of its origin or purpose, and father Pancrazi, a learned antiquary, has not succeeded in giving us any information.

In Girgenti there are many examples of early Gothic architecture, and they have this singularity, that all the mouldings of the pointed arches are ornamented in the same style as those circular

* The dimensions of the rectangular stylobate are 13 feet 2½ inches, by 13 feet 3¼, and the height of the whole stylobate, with its base and cornice, is 17 feet 3 inches, and the height of the building constructed upon it 12 feet 3 inches. These measures of height are extracted from Mr. Swinburne; those of the stylobate are my own, which do not materially differ from his.

arches, which in England we call Saxon. This style of ornament would therefore seem to be rather of Norman than of Saxon origin.

In Girgenti the water is bad, but the bread is preeminently good.

May 3rd. We left Girgenti, and went to Caltanisetta, a town situated at the head of a narrow valley, on an eminence, with higher hills behind it; which, together with the surrounding country, is seen to great advantage from the garden of a Benedictine monastery. To the Superior of this monastery Mr. Howard had a letter of introduction, and the Abbot, on receiving it, seemed disposed to shew us civilities, but when he was told that we only intended to sleep at Caltanisetta, he said, as Johnson probably would have said under similar circumstances, "then, Sir, your letter is useless, and you might have saved yourself the trouble of delivering it."

The next morning we mounted our mules, and went to Castrogiovanni, the celebrated Enna of the ancients.* The situation of this town is magnificent, nearly in the centre of Sicily, and so elevated as to command the prospect of thirty-seven

* Enna was founded by a colony from Syracuse in the 28th Olympiad, *i. e.* between 668 and 665 B. C. and Gelon is first said to have erected a temple to Ceres there, who died 478 B. C.

towns and villages, and a complete view of the general surface of the island. Here is no inn, nor any thing like one; but by the assistance of a gentleman belonging to the collegiate church of Santa Maria, of the name of Varisano, we were, not without difficulty, accommodated with the use of four walls of a deserted monastery, every part of which was offensively dirty. Our friend, whom we were so fortunate as to find, or rather, who was so obliging as to find us, in this time of our distress, did every thing in his power to lessen our state of destitution, and not only sent us mattresses, a table, and chairs, from his own house, but became our cicerone, and shewed us whatever he thought could gratify our curiosity. The pleasure of finding such disinterested kindness in a perfect stranger, without letter or other recommendation, was more than a compensation for our inconvenience.

On this lofty and commanding situation was the celebrated and most ancient temple to Ceres, the presiding deity of Sicily, its great divinity and patron; and such was the high consideration of this Ennæan Ceres in the pagan world, that Cicero tells us, that on a particular occasion (B. C. 132) the priests of the Decemviral College at Rome made a pilgrimage to this temple; of which there is not now a vestige; except a shaft of a small marble

column, spirally fluted, placed in the wall of the church of Santa Maria, may claim that distinction, it having been found where the temple stood. Here are the remains of several towers of an ancient castle, but of a date, I suspect, long since the temple was destroyed; and here is also the appearance of a portal, called the portal of the temple of Proserpine.* To Ceres is attributed the discovery of the use of wheat and its cultivation; these supposed attributes, and the fable of Pluto and Proserpine, are well known;† but Diodorus tells us, that in the district of *Leontinum*,‡ as well as in other parts of Sicily, wild wheat grew in his time; if this be true, it is a curious fact; for, at present, we are ignorant where this grain is to be found in a state of nature.§

This author, describing Enna, says, "not far

* According to Cicero, here was a temple to Proserpine; speaking of Enna, he says, "in the temple of Ceres, there is her statue; and in another temple, a figure of Proserpine; both of them very large and beautiful, but not of great antiquity; but there was one of bronze, of moderate size, bearing torches, of singular workmanship."—In *Ver.* lib. 4.

† Paradise Lost, lib. 4, v. 68.

‡ That part of Sicily now called Lentini.

§ Some years ago a small quantity of wheat was sent to England from the East Indies, gathered on the mountains in the interior of the country, where it was supposed to have grown without cultivation, and called hill-wheat. This is the extent of our present knowledge on this subject.

from the city, a place decked with violets and sweet flowers, is a most beautiful prospect; the meadow-ground, in the middle and highest part, is champaign and well watered, but all the borders round are craggy, guarded with high and steep precipices; and near at hand are groves, meadows, and gardens, surrounded with morasses, and a deep cave, with a passage under ground, open towards the north."* This description is true, except as to the impression which might be received of what Diodorus calls meadow-ground. The top of Enna is a sort of table-rock, and on it is a green plain, considerable only from its situation.

May 5th, we proceeded to Caltagirone. Five miles from Castrogiovanni, on the road, is the lake of Proserpine,† and, if Ovid may be trusted, was once famed for the sweet singing swans it bred, for woods that crowned the lake; and for flowery meads, enamelled with eternal spring;‡ but of this

* Diodorus Siculus was born at St. Filippo d'Argirò, anciently called Agyrium, about twenty miles from Enna.

† This lake is now called Pergusa.

‡ Haud procul Hennæis lacus est à mœnibus altæ,
Nomine Pergus, aquæ: non illo plura Cäystros
Carmina cygnorum labentibus audit in undis.
Silva coronat aquas, cingens latus omne, suisque
Frondibus, ut velo, Phœbëos submovet ignes.
Frigora dant rami, Tyrios humus humida flores.
Perpetuum ver est.—*Met.* lib. 5.

description no part can now be traced. The country is arid, and the water fœtid, with no resemblance to Cäyster's stream; and the breezes, once so fragrant, are like those from the fabled Upas-tree, known only by their desolation.

CALTAGIRONE stands on the summit of a rocky insulated hill. When Mr. Swinburne visited this place the inhabitants were considered the politest people in Sicily; he found the house of the Baron Rosabia, "large, convenient, and fitted up in a modern taste, with furniture that would be deemed elegant in any capital in Europe."

We arrived at five in the afternoon, and left it a little after five the next morning; so that whatever improvement there may be of manners or refinement within these last fifty years, I had no opportunity of knowing; by the last census, five thousand have been added to the population within that time.

Here is a manufactory of earthenware, there being in the neighbourhood excellent white clay, well calculated for that use; with which is also manufactured an imitation of Saxon porcelain.

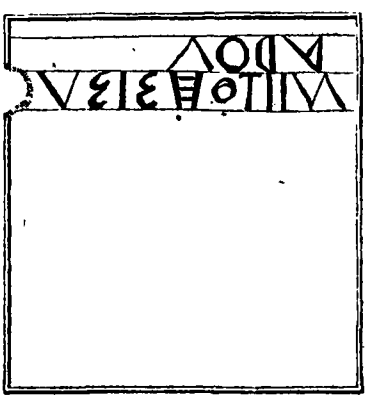
On Tuesday, the 6th, we breakfasted at Buchari, and during our short stay we were visited by a dignitary of the church, who, in the course of con-

versation, told us, that there was a man in that little village who could forge antique medals so well, that a common observer would not readily detect the counterfeit.

The road from Bucheri to Palazzuolo is bad beyond description; it is so thickly strewed with large loose stones, that it was often with great difficulty the mule could find a place to put his foot; and to travel this distance, which is only six miles, we were rather more than three hours, with all the speed we could make.

When we arrived at Palazzuolo we took up our lodgings at a monastery, and by a letter, were introduced to Baron Judica, who has an interesting museum of antiquities of various kinds, found among the ruins of ancient Acre, which was situated on high ground, about a mile from Palazzolo, and is his property. The next morning he obligingly gave us a cicerone to see his excavations, and two workmen, with instructions to open a sarcophagus in the burying-ground, that we might see how the Greek vases were deposited; which is somewhat different from those usually found at Nola, and other places in Italy. The one opened for us was a kind of rectangular stone chest, sunk into the ground, a little below the surface, and covered with a flat stone, let into

a groove, or rabbet. When the stone was removed, I was surprised to find the inside full of earth, with fibres of roots matted together. The men took out the earth very carefully, and at the bottom was a plain vase, with two small handles, which was presented to us, by the Baron's orders, whose instructions were, that whatever was found we should be requested to accept. On the under sides of these flat covering stones there is sometimes an inscription; this is a fac-simile of one, which appears to be Phœnician.



Here is a very perfect small theatre, but the most striking peculiarity in the remains of this city is numerous wells, which, besides their perpendicular shaft, have oblique subterranean passages,

leading to the water; to one of these, with a perpendicular shaft of more than an hundred feet, there are no less than eleven of these oblique passages.

Thucydides says, that Acræ was founded by the Syracusans seventy years after Syracuse, which would make the time of its foundation to be about 668 years B. C., and as we learn from the same author, the Phœnicians had settlements all round the coast of Sicily for the sake of trade, this which is only seventeen miles from the sea, was probably one, and fell to decay when that trade was interrupted or destroyed.

Noto is the capital of a province of the same name. The first half of the way from Palazzuolo is stony, barren, and uninteresting; it then becomes better, and is very beautiful just before you arrive at Noto. The ancient city of Neætum stood on a hill at the distance of four or five miles, and was destroyed by the earthquake of 1693, leaving some remains of an Amphitheatre and Gymnasium, which are still to be seen.

From Noto we made an excursion to Cava d'Ispica, a narrow valley, between wild and romantic cliffs, at the distance of fourteen miles; the road, for eight miles, to Rosolini, exhibits a

pretty country, but from Rosolini to Cava d'Ispica the country is flat, full of stones, and without a tree, and the pastures are overgrown with tall weeds, shewing a wretched state of husbandry. The valley d'Ispica is very fertile, with a clear rivulet running through it, bounded on the sides with shelving rocks, where there are innumerable caverns; some inhabited, and some difficult of access; and one larger than the rest, is called the castle. These excavations were probably made for habitations and for places of interment, as many rude Greek inscriptions still remain, which shew that they have been used for sepulture.

The whole scene exhibits a novelty, not without some interest, but hardly worth a journey of twenty-eight miles in a hot day. In returning to Noto, as I was pressing my mule to a faster pace than was agreeable to his habit, he came down, and threw me over his head. From this accident, I did not perceive at the time, that I had received any injury, but the next day I found the joint of the right knee painful and stiff, which continued to increase for some days. In this difficulty I had just enough anatomical knowledge to know what ought *not* to be done, and I consequently refused the chirurgical experiments of Syracuse. In a

week I felt the joint beginning to restore itself; and, in ten days, it was comparatively well.

The road from Noto to Syracuse is tolerably good, and for the greater part through a beautiful country, well cultivated with corn and flax, and planted with vineyards, and orchards of olives, almonds, and the carob-tree,* and although the fields are divided by stone walls, they are so much overgrown with vegetation as not to deform the character of the country.

Syracuse, according to Thucydides, was founded by Archias, between seven and eight hundred years B. C. Cicero says that it was the largest and the most beautiful of all the Grecian cities,† or rather of four large cities united. The island of Ortygia, which joined the main land by a bridge, comprehended the whole of the city when it was first founded; as it does now, in its present state of comparative insignificance. Here was the palace of king Hiero,‡ subsequently inhabited by the Roman Prætors; and among many temples

* *Ceratonia siliqua* of Linnæus.

† Urbem Syracusas maximam esse Græcarum urbium, pulcherrimamque omnium sæpe audistis: est, Judices, ita, ut dicitur.

‡ This king was the relation and patron of Archimedes; and died in the 94th of his age, B. C. 225.

there were two superior to all the rest; one to Diana, and another to Minerva, *ornatissima*, where there was a picture representing Agathocles, charging at the head of his cavalry, and the inner walls hung with pictures;* besides these, there were twenty-seven beautiful paintings of the portraits of Sicilian Sovereigns and Tyrants; not only interesting as works of art, but as memorials of individuals. The folding doors of the temple were studded with gold, and ornamented with bas-reliefs, elaborately wrought in ivory. In this island is the celebrated spring of Arethusa.†

The other three great divisions, together with a kind of fortress called *Epipolæ*, are included in a isosceles triangle on a table rock, two sides making a strong natural wall towards the land, and the other protected by the sea.

Of the three divisions, the most considerable

* Cicero says, that these pictures had ornamented the walls for many centuries, "horum ornatus tot secula manserat." The picture of Agathocles could not have been painted much more than two hundred years; the others were probably of an earlier date, or this must have been an oratorical figure, to give an additional shade to the rapacity of Verres.

† "In hac insula extrema est fons aquæ dulcis, cui nomen Arethusa est, incredibili magnitudine, plenissimus piscium, qui fluctu totus operiretur, nisi munimine, ac mole lapidum à mari disjunctus esset."—*Cicero in Ver.* lib. 4.

was at the base of the triangle, called *Acradina*, and is said to have contained a population of four hundred thousand; this was separated from the other two divisions by a strong wall, and had one long and wide street running north and south, and others crossing it. In this division was a fine temple to Jupiter Olympius, an extensive Forum, magnificent Porticos, a spacious Senate-house, and a splendid Prytaneum, in which was a celebrated statue of Sappho.

The third great division was called *Tyca*, from an ancient temple dedicated to Fortune. It was also very populous, and besides numerous sacred edifices, it contained a spacious Gymnasium. The fourth, *Neapolis*, from its being the last built, had a large theatre, and two splendid temples; one to Ceres, and another to Proserpine, which contained a celebrated bust of that goddess, and a statue of Apollo, called Temenites, of a large size, and fine workmanship.

When Marcellus took Syracuse, after a three years' siege, (B. C. 212,) Cicero says, "that he did not think it belonged to the honor of the Roman people to raze and demolish such beautiful monuments; he therefore spared all the edifices, whether public or private, whether sacred or pro-

fane; that it seemed as if he came rather to defend than to capture them." This was the state of Syracuse in the days of its prosperity, when the city was more than twenty miles in circumference.

Before we crossed the Anapus we passed the remains of the temple of Jupiter Olympius, of which there are only the fragments of two columns standing,* and they exhibit this peculiarity, the discontinuance of the fluting at the lower part of the shaft,† which is to be found in no other temple of antiquity. If this be the same temple which was enriched by Gelo,‡ with the spoils of the Carthaginians; the remains are probably among the most ancient that we are acquainted with.

ORTYGIA may now be considered as a synonyme for Syracuse: it was originally an island, but by accident or design, the narrow strait was filled up, and it became a peninsula. Charles IV. of Spain, cut away this artificial isthmus, and it is now again an island. It projects into the sea in a curved shape, so as to complete the great harbor,

* In the seventeenth century there were seven columns of this temple standing.

† These columns have only sixteen shallow flutes, fourteen inches wide; and they terminate 9¼ inches above the base.

‡ Gelo died, B. C. 478.

which is about five miles round, and I have the authority of a naval officer, to say, that it has excellent anchorage, is easy of access, and secure, and affords a good supply of water, so as to make it a rival to any haven in Europe.

In Ortygia was the celebrated temple I have already mentioned, which appears to have been in the best style of the ancient Greek Doric; it now makes a part of the cathedral, with the intercolumniations of the peristyle walled up. It is supposed that it was on the top of this temple the polished shield was placed, which, on losing the sight of, mariners threw honey, flowers, and ashes into the sea, to propitiate a prosperous voyage, and a safe return. Inclosed in a private house is a single capital of the temple of Diana, in form like a large torus, which by architects is considered to be of the earliest style: these are all the ancient remains of Greek architecture in the island of Ortygia.

Here is the fountain of Arethusa, which has had sufficient poetical distinction to make it an object of curiosity, but its value to an Englishman is greatly increased, from its being the spring from which Nelson watered his fleet when in the pursuit of the French to Aboukir, and upon this occasion his own prophetic words were quite as good as if they had been spoken at Delphos. In a letter to

Sir William Hamilton, he says, "surely watering at the fountain of Arethusa we must have victory."*

About eighty feet from this spring is another, similar to it, which rises from the bottom of the harbor, called L'Occhio della Zilica, and issues with such force, that in very calm weather it does not appear to mingle with the salt water till it reaches the surface. This spring, by the ancients, was called Alpheus, and Moschus† has thus identified it with the river Alpheus, in Greece.

Soon as Alpheus bids his current pour
Its foam into the deep, near *Pisa*'s shore,
With olives crown'd, fair leaves and flowers he brings,
And sacred dust, to Arethusa's springs.
For deep and unperceiv'd his waters flow;
Nor mingle with the main, but roll below.

The entrance of the harbor is commanded by a castle of considerable strength, and is not without its interest, for having been the place where the great Admiral De Ruyter died of the mortal wound he received in an engagement with the French off Augusta.‡

Agradina, said to have once contained four

* Lord Nelson sailed from Syracuse, July, 25, 1798.

† Moschus flourished B.C. 177.

‡ He died, April 24, 1676.

hundred thousand inhabitants, is now without a house, and the population of Neapolis and Tyca exist only to the imagination, but places that recall to the mind the names of great men or illustrious actions awaken and excite our best feelings, when all, but their record in the pages of history, have passed away.

It was upon that part of Agradina, facing the sea, that Archimedes erected his destructive machinery, which effectually defeated and repulsed the skill and bravery of the Romans under Marcellus; who at length retreated, saying that it was worse than useless to contend against that mathematical Briareus. The fate of this Newton of antiquity is too well known to be repeated.

When Cicero was Quæstor in Sicily* he discovered his monument obscured with briers, just on the outside of one of the city-gates of Neapolis; but such was the altered state of patriotic feeling, that even the principal inhabitants did not know of it, or know that any such monument ever existed, though the fathers of some, of whom Cicero inquired, may have then been living, and probably the grandfathers of all of them; so that he says upon this occasion, "the greatest city of Greece, formerly the mother of sciences, would not have known the treasure it

* B. C. 70.

possessed, if a man born in Arpinum had not discovered the tomb of one of its citizens, so highly distinguished by the greatness of his genius.*

Of the celebrated temple to Fortune there is no vestige, but I surveyed with interest that side of Tyca which gave admission to Marcellus after a long and ineffectual siege. In Neapolis there are still the remains of a Greek theatre hewn out of the rock, capable of containing thirteen thousand spectators. On the front of one of the seats are inscriptions in uncial Greek letters; and one has puzzled the Sicilian antiquaries, as it imports the name of a queen, of whom we have no historical knowledge. Near to this theatre is an ancient Roman Amphitheatre, with no other peculiarity than that it is partly hewn out of the rock.

The Latomiæ, or stone quarries, are remarkable from having been used as prisons, and one in particular for being named the ear of Dionysius. To fabricate a wonder is the lowest of human inventions: the Swiss heightened their hatred to the power of Austria by adopting a story from Saxo-Grammaticus, and making it their own, in the imaginary person of William Tell: Stephens, the indefatigable commentator on Shakspeare, invented

* Tusc. Quæst. lib. v. § 23.

an Upas-tree to surprise common understandings, and Darwin gave it circulation, without its being seasoned with one word of truth. In the Tower of London there is a room completely furnished with horrible weapons, taken from the Spaniards on the defeat of the celebrated Armada, of which only one is authentic; and the axe is shewn which cut off the head of Queen Ann Boleyn, who was beheaded with a sword. I shall therefore leave it to others to give Dionysius the benefit of that refinement which excavated a quarry, so as to enable him to learn with certainty his own tyranny and his subjects' hatred.

Cicero says, that these quarries were extensive, and so secure and well adapted for prisons, that criminals were brought from other cities to be confined in them.* The largest of these is now called Palombino, where there is a Capuchin convent, and a garden, beautifully romantic, and producing all the fruits common to Sicily. The catacombs are vast excavations, cut in a sort of sand-stone rock, exhibiting long streets, with recesses on each side to contain the dead; and at certain distances circular rooms are open at the top to let in light

* Cicero never says one word about the ear of Dionysius, which would have made a figure in his oration.

and air. Here are still some remains of ancient aqueducts cut in the rock to convey water through subterranean channels, by which they were more secure from injury, and concealed from an enemy.

At a short distance from the city is the river Anapus, which empties itself into the harbor of Syracuse, and from the right bank there is a stream which takes its rise in a spring celebrated in Heathen mythology, called the fountain of Cyane, where Pluto is fabled to have descended with Proserpine. It is a circular basin of water, more clear and transparent than crystal, of about sixty or seventy feet in diameter, and crowded with fish at the bottom, which, though at the depth of twenty-six feet, may be seen as clearly as if the water did not intervene.

Around this basin, and on the banks of the sluggish stream that flows from it; the Papyrus flourishes very luxuriantly, and I believe it is the only place where it grows spontaneously in Europe. The use of this plant to make paper is well known. Vopiscus, who was a native of Syracuse, says that a great manufacturer in Egypt boasted that he could maintain an army with his stock of paper. This man, whose name was Firmus, styled himself the friend and ally of Zenobia, and after her defeat he assumed the imperial purple, opposed the

Emperor Aurelian,* was routed, taken, tortured, and put to death.†

Of modern Syracuse Brydone gives a deplorable picture—without an inn, and no monastery that could afford him a bed of clean straw; if this be true, there is great improvement since his time, for we found it one of the few places in Sicily where we were well accommodated.

After Rome and Athens, Agrigentum and Syracuse are the most interesting of all the ancient cities in Europe. To the latter we are indebted for the birth of Hicetus, whose knowledge of astronomy first announced that system, for which we are so deeply indebted to Copernicus and Newton;‡ and Theocritus and Archimedes are in lasting honour to the place of their nativity.

* In my work on the Classes and Orders of Linnæus, where I had occasion to speak of the Papyrus, Hadrian is printed by mistake for Aurelian.

† This kind of paper is made by cutting the thick part of the stem, which is a spongy and cellular substance, into thin longitudinal slices, and after the edges are made even and parallel, they are lapped over each other about the eighth of an inch, and closely cemented by gluten and pressure. I have tried this mode, and have found it to answer extremely well, though Pliny describes a different method, which, when the nature of the plant be examined, is not very intelligible.

‡ The best edition of Newton's works is by the Jesuits, and it is remarkable, that the persecution of Galileo should, in the eighteenth century, have stood as a spectre before them; and that they should

We left Syracuse on Wednesday, the 14th of May, and after a tedious journey of twenty-four miles, arrived at Lentini, where we dined and slept in a room not better than an English barn. Here the Sicilians believe that corn was first used for food, and introduced to the rest of the world; some interesting story of remote antiquity is necessary to make this place endurable. We left it at four o'clock the next morning; and passed the lake Biviere, which is a considerable sheet of water, but the air is unhealthy for the greatest part of the year. The whole road of eighteen miles to Catania is exceedingly good; in our way we crossed the river Simetum* in a ferry-boat, and proceeded over the fertile plain of Catania, the only extent of flat ground in Sicily.† In the course of this road you occasionally feel as if passing over a hollow, with a sound under the horses' feet, like riding over a boarded bridge.

find it expedient to say, that although they have edited these immortal works, they still believe the earth to be in the centre of the universe, agreeably to the doctrines of the infallible Church.

* The ancient name of this river was Simæthus, now called Giarretta, a Sicilian word for ferry. At the mouth of this river are found floating, fine specimens of yellow, red, and black amber, though the precise source from whence they come is yet undiscovered.

† This plain is nearly twenty miles long, and twelve wide, and of a rich loamy soil.

At CATANIA we arrived to breakfast, and put up at the Golden Crown, kept by Giuseppe Abate. I mention these particulars, to express our sense of his liberality. The population of Catania, according to Ortolani, in 1819, was 45,081; though in Captain Smyth's statistical table of 1824, the population is set down at 74,000.* The desolating eruption of 1669, and afterwards the earthquake of 1693, laid nearly the whole of the country in ruins.† In the same century Catania was twice destroyed and rebuilt. It is singular that this city should be constantly rebuilt, as it would seem, only to await new destruction, after such awful convulsions, which can never be foreseen nor resisted.

Sir William Hamilton observes, "I do not wonder at the seeming security with which people live in these situations. The operations of nature are slow, great eruptions do not frequently happen, and each one flatters himself that no one will

* Mr. Swinburne says, in the year 1780, "the number of inhabitants dwelling in Catania amounts to thirty thousand; the Catanians make it double." So that what reliance is to be placed on these calculations I leave to the reader.

† This eruption destroyed the habitations of 27,000 persons, and the earthquake destroyed 49 towns and villages, 922 churches, colleges, and convents; and nearly 100,000 persons were buried in the ruins.

happen in his time, or, if there should, his Saint will protect the place he inhabits."*

Here are many fragments of ancient buildings; a Theatre, with one of the entrances to the Corridore; an Amphitheatre, nearly obliterated by volcanic laval; several vestiges of ancient baths, and some arches of an aqueduct, supposed originally to have extended eighteen miles. The modern architecture in Catania is of no value; the Cathedral is a large plain church, dedicated to St. Agatha, the tutelar saint, whose *veil* is always carried in procession to stay the molten fire of Ætna; such is the effect of education, which teaches us to cling to superstition. In an open area, before the church, is an elephant sculptured in lava, carrying an Egyptian obelisk, like Bernini's, before Santa Maria sopra Minerva, in Rome.

The Benedictine Convent of St. Nicholas is celebrated for its size and ample endowment;† it is built upon, and surrounded with lava; and the garden is a great curiosity, made on the surface of the lava, levelled with immense labour, and covered with earth brought from a distance; the whole is artificially laid out in long straight walks of glazed bricks in mosaic, and tessellated ornaments

* Before the Christian æra, only four eruptions are recorded; since, twenty-seven have been recorded to the year 1766.

† Its revenue is 80,000 crowns a year.

in lava and white stone; and here and there a little waterless fountain completes the design; but what most surprised me was to see two weeping willows attempting to grow in this situation.

In this convent there is an extensive library and museum; the one well stocked with useful books, and the other with many things of interest, and among them, is a small bronze eagle, the ensign of a Roman legion, the only one I ever saw: the under mandible is a little broken.

Besides this museum, there are several private cabinets of sculpture, medals, gems, vases, inscriptions, &c. among which, those of the Prince Biscari and the Baron Recupero are conspicuous. To the Baron we had the pleasure of being introduced, and he shewed us his museum with great politeness, though we had little claim to his courtesy, as he is the nephew of the Canon Recupero,

who lost his church preferment in consequence of Brydone's publishing a conversation, in which he expressed his disbelief of the Mosaïc account of the age of the world. For this breach of confidence I know of no apology, and for which, as an Englishman, I am sorry and ashamed.

In this region of volcanic phenomena all other things, however curious in themselves, are seen with diminished interest. There is nothing that makes human reason feel its littleness more than the nature and character of volcanos; the fluidity of lava, for extent and duration, could not be conjectured by any data with which we are acquainted. Here is one ancient course, which continued to flow not less than thirty miles from the crater whence it issued, and is in some places fifteen miles in breadth. The lavas of Ætna are commonly fifteen and twenty miles in length, six or seven broad, and fifty feet or more in depth; that which flowed in the eruption of 1669 was fifteen miles in length, and in many places seven miles broad; when it reached Catania it destroyed the walls of the city and a Roman aqueduct, and buried an Amphitheatre among many other monuments of its ancient grandeur, and ran six hundred yards into the sea.

To retain so great a body of heat as to give

fluidity to such an enormous mass, at a distance of thirty miles, from what may be called the furnace where it was melted, appears to me to surpass belief, if our certain knowledge did not preclude all possibility of doubt. Lord Winchilsea, who was present at the eruption of 1669, gives this account of it, in a letter to Charles II. "I accepted the invitation of the bishop of Catania, to stay a day with him, that I might be the better able to inform your majesty of that extraordinary fire from Mount Ætna, which for its horridness in the aspect, for the vast quantity thereof, for it is fifteen miles in length, and seven in breadth, for its monstrous devastation, and quick progress, may be termed an inundation and flood of fire, burning with such rage as to advance into the sea six hundred yards, and one mile in breadth, which I saw; and what did augment my admiration, was to see in the sea this matter, like ragged rocks, burning in four fathoms of water, two fathoms higher than the sea itself, with some parts liquid. In the middle of this fire which burnt in the sea, it formed like to a river, with banks on each side very steep and craggy, and in this channel moved the greatest quantity of the fire which was the most liquid, with stones of the same composition, of great magnitude, and cinders, all red-hot, swimming on the

top; and where it met with rocks or houses of the same matter, as many were, they were melted and went away with the fire. The stream moved not regularly nor constantly down hill; in some places it made the valleys hills, and the hills, which were not high, are now valleys. "In its progress it met with a lake of four miles in compass, and it was not only satisfied to fill it up, though it was four fathom deep, but hath made of it a mountain."

At the distance of about six miles from Catania we visited Aci Castello and Trizzia; both places black, dirty, and picturesque; composed of, and built upon lava. On this shore is the Port of Ulysses, where it is said he was driven in his adverse voyage; but of Polyphemus's cave tradition has preserved no memorial. Nearly opposite are the three rocks called the Faraglioni, anciently called the Cyclops,* composed of lava and tufa; the highest of these, which is about two hundred feet high, terminates in a sharp point, and is partly composed of polygonal basaltic blocks,† like the Giant's Causeway in Ireland.

On Monday, May 19, at three o'clock in the

* Pliny, lib. 3, c. 8.

† These basalts have from four to eight sides, and abound with lucid zeolites of great variety in the angles and faces of their crystallization.

afternoon, we left Catania to proceed to the top of Mount Ætna,* and first went to the village of Nicolosi, which is a distance of about ten miles. The ascent is very gradual, and the surrounding country all the way is in the highest degree fertile. Here we stayed till twenty minutes past eight o'clock, and then went on.

Immediately after leaving Nicolosi the road is over a desert of lava for about four miles, wholly devoid of vegetation, and then commences what is called the woody region.† We were about an hour and twenty minutes riding through it, and though it was between eleven and twelve o'clock at night, I heard the notes of several birds. At nearly the extremity of the wood is a stone-built shed, called the *Casa di Neve*, from its being on the confines of the snowy region of the mountain. Here the muleteers and guides lit a fire, and rested for three quarters of an hour, after which we mounted our mules and rode about a mile and a half,

* The Sicilian name for Mount Ætna is Mon Gibello, which I understand to be derived from Saracenic, meaning *mountain of fire.*

† As I returned through this wood the next morning, I observed the trees chiefly to consist of oaks, some of a considerable size, but none of them of that description which in England are called maiden trees.

when we were obliged to dismount and perform the rest of the journey on foot, the snow being too slippery for the mules to travel with safety. It was now a little past one in the morning, and the air, though cold, had somewhat of softness in its temperature: after the moon had set, the stars appeared more brilliant than I ever saw them, their number infinitely increased, and the Galaxy one great stream of silver light.

At this part of our journey my friends left me and went on with one guide, leaving me with two. The walk was now become fatiguing, not so much from the ascent as from the deceitful light, which made the snow appear smooth and even when it was otherwise, and what seemed only an inclined plane, was often a steep ridge. When I had proceeded one-third of the way on this pathless surface, one of my guides, who was an able young man, and strong enough to undergo any fatigue, began to falter, and at length had the meanness to decline going any further, saying he had not courage to go on; I endeavoured to persuade him that there was neither danger nor difficulty in our way, but I failed, and then I told him to go home as fast he could: my other guide proved stout and faithful.

At the base of the cone there is a small house,

called the *Casa Inglese*, built in 1811 by the British officers when we had a military establishment in Sicily, to enable those who wish to see the sun rise from the summit of the mountain, to rest under shelter during the night. Here I arrived a little before three o'clock in the morning, and found the lower part of the house blocked up with snow; I entered at the window, stayed a few minutes, then went on, and arrived at the summit on the edge of the crater about a quarter of an hour before the sun rose. This last part of the walk, from the *Casa Inglese*, and up the cone of the mountain, was very fatiguing: in that part covered with snow, under the surface, there were numerous fissures or crevices, in which several times I sunk up to my middle, and the cone, instead of being dry ashes, was composed of the mud of ashes, from heavy rains recently fallen.

The mouth of the crater presented a magnificent appearance, not one large cavity, like an immense funnel, but three larger craters, with an isthmus dividing two of them, and a small cone in the middle of the third. Out of the largest of these issued clouds of white smoke, like the smoke of wet burnt straw; out of the others issued streams of sulphurous vapours, and sudden gushes of liquid sulphur, from innumerable fissures, di-

versified with all the colours that acid-gas is capable of producing upon volcanic matter, orange, scarlet, crimson, and green, with every intermediate tinge. The fumes were so pungent, and got into my throat to such a degree, that I was two days before I quite lost their disagreeable effects.

The great object of arriving at the summit of this lofty mountain before sunrise did not disappoint me, only because my expectations were not formed on poetical descriptions.* I have long been convinced that the evening is more favourable to an extensive general view than the earliest dawn of day: although the rising-sun gilds distant objects with great brilliancy, yet, as soon as the obscurity of the dawn is entirely dispelled, there is uniformly a haze which spreads an indistinctness over the whole face of nature; and with respect to the view itself, the country under your feet has the character of a map, where all the inequalities of hill and dale are reduced to a flat surface;

* Brydone, in his tour through Sicily, says, when he arrived at the top of Ætna, "we were in full time to see the most wonderful and the most sublime sight in nature." He then proceeds to eulogize this view, of which he says, "no imagination has dared to form an idea." Such is the produce of his own imagination, for when he arrived at the top there was so dense a vapor that he could hardly see his hand; this I was told by Mr. Richard Glover, who was with him.

immense forests are seen, not as growing trees, but as a tract of underwood covering the ground; and those beauties of nature which enchant us from slight elevations, are here lost in immensity of expanse; and, although vastness is a quality which is in itself sublime, yet, when we must of necessity lose the enjoyment of all the parts of which it is composed, there is much lost for what is gained.

While we were standing on the edge of the crater I gave Mr. Howard and Mr. Buller two sheets of paper, and we each wrote a letter; I mention this only to state a fact, I could not then understand, and which still appears to me difficult of explanation. While we were writing, our hands were inconveniently cold, yet Fahrenheit's thermometer stood at 48°, and it was not lower during our stay. At this time there was very little wind; and there was snow on the lower part of the cone, and for six or seven miles all round.*

The height of Mount Ætna has not yet been

* I have had my thermometer examined by Dolland since I returned, and he found it as good as such instruments generally are. When we left Catania, May 19, at three o'clock in the afternoon, it stood at 70° in the shade. At the *Casa di Neve*, at half-past eleven at night, it stood at 54°. Brydone's thermometer, at the *Spelonca del Capriole*, nearly in the same situation at the same hour, half-past eleven at night, May 27, was 52°; so that our thermometers here agreed very well, but on the summit of the mountain, his was 27°, and mine 48°.

measured with any accuracy;* the usual altitude given to it is 10,955 feet; Captain Smyth has trigonometrically calculated the radius of vision, from the summit, to be about one hundred and fifty miles.†

* It is singular, that this has not been effected, Catania being an university, and there having been also, for more than half a century, a society of scientific men, calling themselves an Ætnean Academy, expressly established to investigate whatever was connected with Ætna. Brydone says, he would have measured its height in the year 1770, but no quadrant was to be found either in the academy or the university. Sir William Hamilton says, in his letter to the Royal Society in 1769, "My barometer was unluckily spoilt at sea, and I could find no one expert enough at Catania to repair it; and what is extraordinary, I do not recollect having seen a barometer in any part of Sicily."

† Captain Smyth's work on Sicily, is, I have no doubt, as it ought to be, very well known; yet I cannot deny myself the pleasure of quoting his observations on the different modes of measuring the height of Mount Ætna, and of the different results. "The height, by a base line, measured on the plain of Catania, was eleven thousand two hundred and ninety feet; that, by barometrical measurement, nearly twelve thousand; and by a boiling-water apparatus, compared with Dalton's Table of the Force of Vapor, it appeared considerably more; but the first of these was uncertain in several of its corrections, the second can only be deemed an approximation, and the third an experiment. I therefore deduce the height according to a base line trigonometrically estimated on the sea, during a calm, from stasimetric points previously ascertained on shore, and the subtended angles carefully corrected for error of instrument and refraction: this operation gives ten thousand eight hundred and seventy-four feet for the height; seven hundred and ninety-five thousand eight hundred and four feet, or about one hundred and fifty miles, for the radius of vision; and 1° 43′ 06″ for the angle of inclination of

From this elevation, in clear weather, may be seen the whole of Sicily, the island of Malta, the greater part of Calabria, and the Adriatic sea beyond, the Faro of Messina, and the Lipari islands; and a sight not less interesting, though less extensive, the courses of the different torrents of lava, which have for ages past issued from various parts of the mountain:* several of these objects I saw very distinctly.

We now descended, and found our mules and servants waiting for us at the commencement of the wood, and we arrived at Nicolosi between ten and eleven o'clock.

Wednesday the 21st, we left Nicolosi at half-

the visible horizon with the true. This I consider as the best and most practicable method of obtaining its altitude, next to that of levelling, a process I could not spare time to perform."

* Till A. D. 252, the chronological accounts of the eruption of Ætna are very imperfect; but as the veil of St. Agatha was in that year first exhibited to check the violence of the torrents of lava, and has ever since been produced at the times of great eruptions; the miracles attributed to its influence have been carefully recorded by the priests, and the dates of the eruptions have consequently been preserved. Before the Christian æra, Sir William Hamilton says, the dates of only four eruptions of Mount Ætna are recorded in history, in the years 477, 470, 446, and 155, B. C. Pindar is the oldest writer who speaks of Ætna as a volcano; and the first recorded eruption is said to have been in the time of Pythagoras; if this be true Sir William Hamilton's first date is not correct, as Pythagoras died 497 B. C.

past four in the morning, and went to the *Castagno di cento Cavalli,* a distance of eighteen miles, and breakfasted under its shade. On this tree there has been great discussion, whether it be one tree or five. I examined them with great attention, for they are now five to the sight, and I read Brydone and Swinburne on the spot, who are both inclined to believe that these five separate trees, at some remote period, were united in one solid bole; and that is the whole question. Whether they are united below in one common root, as is asserted by the Canon Recupero, is of little or no consequence, for in England we might easily have elm trees from one common root to cover acres of ground, if that were any curiosity. This clump of trees, for so they must be considered, makes a circumference of two hundred and four feet, which, if the central space were ever filled up, must have been a solid bole of sixty-eight feet in diameter, where there was formerly a house, and now, a high carriage road.

To give this opinion a show of probability, it is asserted by Brydone, "that there is no appearance of bark in the inside of these separate trees opposite to one another." Mr. Swinburne's words are, "This wonderful production of the vegetable kingdom consists of a trunk, now split to the sur-

face of the earth, but, as I found by digging all round, united in one body at a very small depth below; of this trunk five divisions are formed, each of which sends forth enormous branches. The exterior surface of these divisions is covered with bark, none has yet grown on their inside, and they all turn towards a common centre. The interstices are of different extents; one is wide enough for two coaches to drive abreast."

That these are very old and decayed trees, and that the decayed part is on the inside of the circle, of which these trunks make an irregular circumference, is perfectly true; but to state that there is no appearance of bark on the inside of each tree, is wholly incorrect; each tree has sufficient bark to shew that its own bole was once circular, and I have often seen single trees decayed in the same manner, and sometimes to the same extent; add to which, if they were ever united, the external bark of each tree ought to be only the portion of a circumference of 204 feet, and not of a single tree. It is my opinion, therefore, that this clump of five trees never made one solid tree above the ground.

At a little distance from this place there are two magnificent chesnut trees, in the highest degree grand and picturesque, and infinitely better worth seeing than the Castagno di cento Cavalli. I mea-

sured one of them, and found it to be fifty-seven feet eight inches round of solid timber, but neither of these trees carry timber to any great height, and are what foresters call stag-headed.

After breakfast we proceeded on our route by an execrable road to Giardini, a village on the beach of the bay of Taormina.

TAORMINA* is so elevated, that the ascent to it from Giardini is by a steep winding road, commanding at every step the most interesting and magnificent views; and when you arrive, you find a miserable town, romantically situated on a narrow level, on a precipice, nearly a mile and quarter in length, of very unequal breadth, and overhung by large masses of rock. It contains more than three thousand inhabitants; and notwithstanding the height of its situation the air is unhealthy. St. Pancras was a native of this place, and on a fountain, in the main street, part of the statue of a centaur, with the addition of a copper nimbus, is metamorphosed into this saint as its titulary protector. It is remarkable that we should have a church in England dedicated to this saint, said to be the earliest church in christendom. Maximilian Misson, speaking of St John Lateran in Rome,

* Its ancient name was Tauromínium.

says, "this is the head and mother of all Christian churches, if you except that of St. Pancras, under Highgate, near London."

The object here of paramount interest is a large Roman theatre; its size is imposing, and its situation has no parallel. It stands on a bold elevated promontory, called the promontory of St. Andrew, between two high rocks, commanding a view of Ætna, and the shore as far as Catania. To construct the seats advantage has been taken of a natural recess in the mountain, which has a concavity well adapted to that purpose; they appear to have been formed in the natural rock, and were probably cased with marble, but are now so much mutilated that I could not count them. The part which is more perfect than the remains of other ancient theatres is the proscenium, which appears to have been a parallelogram of 138 feet by 58. The theatre is calculated to have held forty thousand persons. Mr. Swinburne supposes it to have been built about the time of Domitian: whatever might be the age, the style of the architecture has no indication of being of an earlier date.

Here are also the remains of a Naumachia, and reservoirs for supplying it with water. The town

* From this belief more Roman Catholics are buried in this church-yard than in any other Protestant church-yard in England.

is fortified by an irregular wall, and lines were constructed by the Saracens, and strengthened by Charles V.; surmounted by an old Saracenic castle, with crenated battlements. Above all, on the summit of a table cliff, stands the town of Mola, to which we did not ascend; Captain Smyth says it is difficult of access, and a wretched place, with only about four hundred inhabitants, although a principality, and a military post.

Tuesday, the 22d, we left Giardini early in the morning, and arrived at Messina a little before four o'clock in the afternoon.

MESSINA, by the Romans, was called Messana, and by the early Greeks Zancle:* when it was first founded, or when the name was changed, Herodotus and Thucydides may be consulted for the very little that is known; but this is certain, its foundation is of very remote antiquity; and it is not uninteresting to reflect, that it was here that the exterminating war between the Romans and the Carthaginians was first lit up. A band of barbarians from Campania hired themselves out to a tyrant of Syracuse, to be at once ferocious and

*Zancle, in old Sicilian language, meant a sickle, supposed to allude to the form of the port; as *Drepanum*, (Δρέπανον) from an isthmus resembling a scythe.

obedient; but when they felt their power, they forgot their obedience, as it was very natural they should, and Messina, which was the place of their refuge and protection, became the theatre of their perfidy and usurpation; and, as humanity in war is not much considered, their successful aggression was more respected than their virtue, and they were readily received as worthy allies of the Roman Republic. The Carthaginians, with a better shew of justice, protested against the protection of these usurpers and assassins; and thus commenced the first Punic war.

Of the ancient remains of this city, revolutions and earthquakes have left little to gratify the antiquary; a few scattered ruins of baths, fragments of columns, and tessellated pavements; and part of a Roman Basilica, now converted to a Christian church, make up the meagre catalogue. If I could suppose San Giovanni de' Fiorentini to be the ancient sacristy of Heius, I should, with retrospective thought, furnish it with the works of Praxiteles, Myron, and Polycletus, and dwell with sorrow on their loss.

In 829 Messina, in common with the rest of Sicily, fell into the hands of the Saracens, and became the residence of the bey of one of the five provinces into which the Arabs divided the island.

It was conquered by the Normans 1072. In the year 1190 Richard I. landed here with his army as a place of rendezvous, previously to his invasion of the Holy Land;* and here is still the tower of Matagriffone, which he built, as it is said, to put himself in a commanding position with respect to his friend and coadjutor Philip, king of France; there being a sufficient leaven of animosity between them to make watchfulness equally necessary on both sides.

Messina is regularly built, and parts of it well paved with square blocks of lava, while other parts are wholly neglected and hardly passable. The city is surrounded by an old irregular wall, finished by Charles V., and there are two strong and well built forts above the town, called Gonzaga and Castellaccio; there is also a citadel and several outworks, executed on the strict rules of Vauban; and when the English garrisoned them, they were

* Richard I. in the third Crusade, landed at Messina, September 14, 1190, and left it for the Holy Land, April 10, 1191.

The army of the first Crusade, which originated with Peter the Hermit, took Nice in Bithynia, June 20, 1097, the place first attacked; and Jerusalem, July 15, 1099, which was retaken by Saladin, 1187.

The seventh and last of these extraordinary expeditions was undertaken by Louis IX., King of France, who died in his tent before Tunis, 1270.

strengthened so as to prevent the effects of an enfilading fire from the hill forts.*

Here are several public buildings, but none that deserve any particular notice; the cathedral is Gothic, of the twelfth century, enriched with Saracenic mosaïcs; and among the tombs is that of Alphonso II. who, like Diocletian and Charles V., abdicated his throne and retired to Mazzara, as I have already stated, where he became a penitent friar, and I have no doubt, a repentant king; and died in ten months after his abdication.

In Catania the veil of St. Agatha has been carried from time to time, for five hundred and seventy-six years, to stay the destructive progress of the molten lava of Ætna, but here, the Palladium of Messina is an original letter in the handwriting of the Virgin Mary. It is difficult to pass over at all times, even with pity and Christian charity, such contrivances to obliterate common sense; and I sincerely wish that this principle could be better understood, that pious frauds of every kind, however plausible or ingenious, have only one tendency, to mine and sap those foundations which they are meant to strengthen.

In Messina earthquakes are not uncommon, and

* Captain Smyth on Sicily, 4to. p. 122.

traces of that of the year 1783, are still visible; a row of houses in the best situation facing the sea is only carried up one story from the ground, indicating a want of confidence in their future stability.

The harbor is formed by a tongue of land terminating in the form of a hook, leaving an entrance of seven hundred yards wide, defended by the bastion of Porta Reale, and by a battery called Fort Salvatore. It is well situated for all commercial purposes, and is at once safe and commodious.

On the outside of this tongue of land is the celebrated Charybdis, by the poets of antiquity described as the terror of the maritime world;* by the Sicilians it is called the Galofaro di Messina.

This whirlpool is an agitated water, from seventy to ninety fathoms in depth, circling in quick eddies; owing probably to the meeting of the harbor and lateral currents with the main one, these currents being forced over in this direction by the opposite point of Pezzo. Captain Smyth, who has the knowledge of a naval officer, and is more to be relied on than any ordinary observer, says, that to the undecked boats of the ancients, these

* Odyssey, lib. 12. Æn. lib. 3, &c.

eddies must have been formidable; for even at present, small craft are sometimes endangered by them, and he has seen several men-of-war, and even a seventy-four-gun ship, whirled round on their surface; but by using due caution, there is generally very little danger or inconvenience to be apprehended.

The Pharo* of Messina, is a strait of about a mile and a half broad, at the narrowest part, between Cape Pelorus† and the opposite coast of Calabria.

Scylla, before the dreadful earthquake of 1783, was a much more considerable town than it is at present, it now contains between four and five thousand inhabitants, chiefly mariners and fishermen; but the ancient celebrity of this place is its promontory, which is a rock, about 200 feet high, with numerous small rocks projecting from it into the sea, which Virgil has made so perilous and destructive, that it were better to circumnavigate Sicily by the promontory Pachynus, than to risk the navigation of this strait.

* Pharo, from φαρος, originally meant a light-house, but this light-house has given the name to the strait.

† Pelorus means a place of horror, being opposite to the dangerous rocks of Scylla. Another etymology is, that Hannibal through rashness having killed his pilot Pelorus, erected a statue to him on this promontory.

" Præstat Trinacrii metas lustrare Pachyni
Cessantem, longos et circum flectere cursus,
Quam semel informem vasto vidisse sub antro
Scyllam, et cæruleis canibus resonantia saxa."

With our improved knowledge of whatever is connected with navigation, this promontory has ceased to be terrific; nevertheless, the currents in the Pharo are so numerous and so varied, with respect to their direction and duration, that open galleys and inexperienced seamen may have found these rocks very formidable.* Captain Smyth professionally observes, that they are now no longer hazardous if you keep well over to the Sicilian shore. Probably this fact is better known to him than it was to the ancients.

It has been stated that Nelson was the first who took a squadron of men-of-war through this narrow strait, when he pursued the French fleet in 1798. Captain Smyth says, "this is a mistake, and that Loria, Byng, and Walton,† had preceded him;

* Homer having placed Scylla and Charybdis close to each other, probably from being more favorable to the poetical use he makes of them; commentators have either adopted the same topography, or when they have known better, rather than find Homer wrong, have supposed Charybdis to have moved its situation. However this may be, the fact at present is, that the rocks of Scylla are ten miles distant from the whirlpool of Charybdis.

† This was the officer, who, after the action between Sir G. Byng and the Spanish fleet, was detached in pursuit of six sail of the line,

and so far from the navigation demonstrating any particular skill, it was always common to go through the straits of Messina as an expeditious route to the eastward: nevertheless, from the baffling winds to be expected, caution is certainly necessary; and you may get into a situation extremely disagreeable at night in bad weather."

Reggio chiefly consists of one long street, and though it has a population of 16,000 persons, and is the seat of an archbishop; it appears to be a place of very little interest; and we were so unfortunate in our short stay as to be plagued about our passports, which an Englishman bears with impatience when he does not perceive the reason of the delay, and is not convinced of the political necessity of making one man's convenience subservient to the self-importance of another.

In the lottery of foreign travel, where there are many blanks, if Reggio had favoured us with a sight of the *Fata Morgana*, I should have had reason to praise the wheel of Fortune, to which I have never been much indebted, and should have had peculiar pleasure in being able to confirm

and as many smaller ships, that had escaped, and reported his complete success to the admiral in these laconic terms: "Sir, we have taken or destroyed all the enemy's ships and vessels on the coast, as per margin. Yours, &c. &c."

the statement of Ignazio Angelucci, who in a letter to Father Leone Sanzio,* has given this account of that extraordinary phenomenon.

Reggio, August 15, 1643.

" As I stood at my window I was surprised with a most extraordinary and delectable vision. The sea that washes the Sicilian shore swelled up, and became, for ten miles in length, like a chain of dark mountains; while the waters near our Calabrian coast grew quite smooth, and in an instant appeared as one clear polished mirror, reclining against them. On this glass was depicted, in *chiar'-oscuro,* a row of several thousands of pilasters, all equal in altitude, distance, and degree of light and shade. In a moment they lost half their height, and bent into arcades, like Roman aqueducts. A long cornice was next formed on the top, and above it rose castles innumerable, all perfectly alike. These soon split into towers, which were shortly after lost in colonnades, then windows, and at last ended in pines, cypresses, and other trees, even and similar. This is the *Fata Morgana,* which, for twenty-six years, I had thought a mere fable."

* Vide *Kircher nella sua Artis magnæ lucis, et umbræ,* lib. 10, part ii. cap. 1, § 2.

Messina is a free port, and the commerce of Sicily is chiefly carried on at this place and at Palermo; but the Neapolitan government knows nothing of the true principles of trade, nor how it can be exercised for the real benefit of the country. All articles produced in Sicily, either raw or manufactured, and brought to Messina, are charged with a heavy duty; while imported foreign manufactures are comparatively exempted. Wine, the produce of Sicily, and consumed in Messina, pays a duty of about twenty-five per cent., and wheat and flour, in like manner; but a mode of raising money most pernicious to the morals and comforts of the common people is by lottery; so contrived and designed, that a poor man with a penny may be tempted to buy a *chance*, that by *possibility* may make his fortune. With this speculative delusion, aided and helped on by dreams,* and every possible diversity of superstition, the laborer spends his last farthing, to the ruin of himself, and the short-sighted gain of the State. In England we have a lasting obligation to Mr. Lyttelton, for the abandonment of this system of gaming, as a means

* With the approbation of this Government, and of the Ecclesiastical State, there is a little book of 267 pages, published to teach the ignorant how to guess, or to dream of a lucky number, with this title, *Il Mezzo piu' sicuro per vincere al Lotto, o sia, nuova lista generale* De' Sogni. Con approvazione.

of raising money for the public service; though our *scheme* openly published the loss to the adventurer, and did not disguise it in the subtlety of calculation, nor descend to so low a condition in society as the *Ambo* and *Terno* of the Italian lotteries.

From the hasty manner we passed over Sicily, I cannot be expected to know, or to communicate any information of the manners and the habits of the people; but from what I saw, I have reason to regret that I did not see more. Those with whom I conversed always appeared to have a manly discrimination, and more frankness than is common where the government takes an account of every man's opinion. In Messina I met with several persons who would do honour to any society, and my best wishes are, that they may have a more enlightened government, where public virtue may be more valued, and the advantages of industry be better understood.

HERE we quitted Sicily, and took a Sparanaro* to visit Stromboli, on our return to Naples. On the morning of the 29th we passed the island of Vulcano, which may be considered to have been a burning mountain from the earliest antiquity: it is lofty in its appearance, and about fifteen miles in circuit. The crater was smoking, but in modern times there has been no eruption. As late as the time of Fazello,† the Sicilian historian, Vulcano was in a continued state of conflagration, and from it a cloud of thick smoke continually issued; and Cluverius,‡ who lived after him, states the same fact. It is here right to correct a mistake of Fazello, on whose authority others may be led into the same error, that the island of Vulcano emerged from the sea 203 years B. C., whereas Aristotle§ is a witness to prove its prior existence; and Thucydides‖ mentions it as a volcano throwing out flame by night, and smoke by day, two hundred years before that time.

* A Sparanaro is a large boat with ten or twelve oars, covered at the one end, where two or three persons may lie down; a wretched place to be stowed in for any length of time.

† Fazello was born 1498, and died 1570.

‡ Cluverius was born 1580, and died 1623.

§ Aristotle died 322, B. C. aged 63.

‖ Thucydides died 391, B. C. aged about 80.

This island possesses two small ports on its northern coast, where Vulcanello is joined by a low rock, formed of its own lava. At a short distance from these ports, across a plain of ashes, is the great crater of Vulcano, with a deep valley, encircling and detaching it from the neighbouring hills: about half way up an excavation is carried on for mineral products, and large quantities of sulphur are gathered in long stalactites.

The crater is an inverted elliptical cone, of about a mile and a quarter in circumference, and nearly a quarter of a mile deep, coated over with sulphur, alum, vitriol, and muriate of ammonia; with every possible shade of brown, red, green, blue, orange, black, yellow, and white.*

The facts which are recorded of this volcano, when compared with the observations of Bartoli D'Orville, De Luc, Dolomieu, and Spallanzani, clearly prove that this island is a volcano, which may be compared to Vesuvius or Ætna with respect to the changes in its craters, the variety of its eruptions, and its longer or shorter intervals of repose; except that its ejections are less frequent and less copious.

* Captain Smyth, p. 269.

LIPARI is the largest* of these islands, and the seat of government. In it there are various fragments of Greek edifices, sculpture, inscriptions, and sepulchres. Lately a ruin was discovered a few feet underground in a vineyard, consisting of ninety small pillars, on an oblong coarse pavement; each formed of twelve or fourteen bricks two feet high, and one foot and a half distant from each other. These supported a floor of tiles, each nearly three inches thick, and large enough for their angles to rest on the tops of four of the small pillars, and placed so closely as to require no cement; over them was a black-and-white marble mosaïc, coarsely representing sea-monsters. The floor was divided into two rooms, surrounded by a wall, lined with perpendicular tubes, about two feet long, placed close to each other, and communicating with the space below. This was probably part of a vapor-bath of some ancient family of distinction, being similar in construction to the modern steam-baths now in use among the Turks and Greeks.

The bay of Lipari, which is on the east side of the island, is in a semicircular form, with the town

* It is between eighteen and nineteen miles in circumference, and has nearly twelve thousand inhabitants.

extended round it, and in the centre is the castle erected on an immense rock of lava, rising perpendicularly from the sea, destitute of vegetation, except a few stalks of the Indian fig, which grow in its fissures.*

The prominent features in the island are two mountains, St. Angelo† and Monte della Guardia: the former has a slight indication of a crater, but the mountain of the most importance to the inhabitants is one called Campo Bianco, composed of one enormous mass of pumice, of various kinds,‡ supplying all Europe with that material.

In this island there are two plains, called Piano Grande, and the Piano de' Conti, which are well cultivated, and produce fine fruit, vegetables, and a supply of corn for three months, and malmsey wine, well known for its delicious flavour.

Lipari has not suffered from volcanic eruptions for many ages, but its subterranean fires are not yet extinguished; on digging in the central parts

* "The lava of this rock has feltspar for its base, is of a fine and compact grain, of a scaly fracture, dry to the touch, and gives sparks, like flint, with steel. It is of a cinereous colour, in many places approaching to the colour of lead."—*Spallanzani.*

† This mountain is nearly a thousand feet high.

‡ Spallanzani enumerates five species of Pumice, of which Campo Bianco and its environs are principally composed.

of the island to an inconsiderable depth, heat, smoke, and a sulphureous smell, immediately issue; and hot streams of water are found in various places. The hot baths of St. Calogero have a temperature of 136° of Fahrenheit, and contain a slight solution of ammonia and vitriolic salts.

We touched at Panaria, the Thermissia of the Romans, on account of its warm baths, of which there are numerous vestiges. The island is not quite seven miles in circumference, and contains about one hundred and seventy persons, for whom there is a priest, who told me that his benefice was eighteen ounces per annum (11*l.* 5*s.**). We dined on the beach of the port called the Cala del Castello; the only beach of yellow sands in all the Lipari islands.

Panaria forms one of a small cluster of islands and rocks: Basiluzzo, which is about a mile and three quarters in circumference, is next in size; it has steep sides, and a table surface, with three or four houses upon it, and is tolerably well cultivated. A mile to the eastward of Panaria is a white steep rock of lava, called Dattolo; and at the distance of four miles is another islet, called Lisca Bianca: these, together with the rocks *Bot-*

* This is at the medium exchange of 48 tarì to the pound sterling.

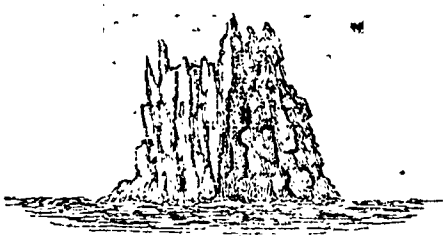
taro, *Panarelli*, and the *Formiche*, constitute the whole group.

STROMBOLI,* well known from the earliest ages as an active volcano, is the most northern of the Lipari islands; it is about nine miles in circumference, and somewhat of a conical figure, whose greatest elevation Spallanzani says, may be estimated to be about a mile. The principal town stands on the eastern point of the island, where we landed between eight and nine o'clock in the morning of the 30th of May. The houses are of one story,† with flat roofs; below the houses the beach is a black sand of triturated ferruginous scoriæ, having the appearance of cinders of a blacksmith's forge. The beach terminates in a rocky point, where there is a large cavern called the *Grotta delli bovi Marini*;‡ and off this point is a steep single rock, called Strombolini, about two hundred and forty feet high.

* Stromboli is about fifty miles from Sicily, and was anciently called Strongyle, (Στρογγύλη) from its round figure.

† Captain Smyth says, that there are not more than two or three houses in the whole island of two stories in height, p. 251.

‡ This cave is eighty-six feet long, thirty-five feet wide at the entrance, and seven feet high.



STROMBOLINI.

After we had taken our breakfast we began to ascend the mountain; it was now between ten and eleven o'clock: I mention the time, that others may either commence their journey earlier in the morning or later in the day; for in this ascent the fatigue, with the addition of a hot sun, are intolerable. On leaving the town we pass through well planted and fertile vineyards for some distance; then the way becomes exceedingly steep, composed of ashes and loose rolling stones, where the footing is so uncertain that one step is lost in every three or four; and I quite concur with Spallanzani and Captain Smyth, that the journey to the summit of Vesuvius or Ætna is a trifling exertion, compared with the violent exercise of climbing up Stromboli.

At length, when I arrived at the top, I found myself on a narrow ridge of ashes, from whence both sides of the mountain might be surveyed; unlike Vesuvius and Ætna, the mouths of the

volcano are seen about one-third of the way down, presenting an abyss at once magnificently grand and terrific. Here the mountain has a declivity almost perpendicular, terminating to the sight, in a chasm divided into two craters, both throwing up at intervals showers of red-hot stones, scoriaceous lava, and other ignited matter. Before each explosion there was a rumbling noise like distant thunder, and out of one crater issued a column of dense black smoke, similar in appearance to that of a glass-house, and from the other, white smoke; a colour in a volcano, constantly accompanying sulphureous fumes. The stones were projected to a considerable height, from a hundred to a thousand feet, diverging in their ascent like rockets in artificial fireworks: the wind was favourable, so that we satisfied our curiosity without any apprehension of danger.

On the sides of Ætna and Vesuvius are small mountains, which owe their origin to fire, but Stromboli, on the contrary, is entirely a single mountain, except that its top is divided into two summits: hence, the inference is, that there have been none of those eruptions in different places which generate lesser hills.

We descended a different way, in ashes half

way up the leg at every step, in a direction that led us to a rocky cavity, supposed to have been an ancient crater; near to it, very unexpectedly, is a spring of fresh water, at which we all drank with great pleasure. From hence we were soon in the vineyards at the foot of the mountain, and when I arrived at the beach I was more fatigued than I ever remember.

After leaving Stromboli we had nothing to relieve the tediousness of our voyage till we arrived at the shore of Pæstum, where we again visited the temples, which may be often seen, and always with increased pleasure, by those who have any feeling or taste for the sublime in architecture.

At length we arrived at Naples, but were half an hour too late to be inspected by the officer of the *Sanità*, who was gone to take his siesta, so that we were obliged to remain on board our wretched vessel, within sight of the hotel, between four and five hours, till it was convenient for him to attend to us. When we were permitted to land, ... was arrested and taken into custody, because he had suffered his mustachoes to grow on board the sparanaro, which the ministers of government considered to be a visible sign of sedition; with the

same sagacity as they had just before discovered a portcullis, stamped on the neck of the king of Spain, on a manufacturer's token,* to indicate the bars of his prison, and by political inference, treason and rebellion.

* This device was for the same purpose as the head of George III., stamped on the Spanish dollar by the bank of England, at the beginning of the present century.

APPENDIX.

SICILIAN TOUR.

TIME AND DISTANCE.

The Time is accurate, the Distances are by common estimation.

M. *Miles.* H. *Hours.* m. *Minutes.*

		M.		H. m.
From Palermo	to Alcamo	30	time	8 20
Alcamo	to Segesta, the temple .	—	. .	3 5
Alcamo	to Trapani; by Segesta, is included in the time and distance . . .	30	. .	8 15
Trapani	to Marsala	18	. .	5 45
Marsala	to Mazzara	12	. .	3 10
Mazzara	to Castello Vetrano . .	14	. .	3 30
Castello Vetrano	to Selinunte	7	. .	2 10
Selinunte	to Sciacca	18	. .	4 15
Sciacca	to Monte Allegro . . .	23	. .	5 50
Monte Allegro	to Siculiana	8	. .	2 4
Siculiana	to Girgenti	11	. .	3 20
Girgenti	to Caltanisetta	36	. .	8 59
Caltanisetta	to Castrogiovanni . . .	18	. .	5 16
Castrogiovanni	to Piazza	18	. .	5 30
Piazza	to Caltagirone	14	. .	4 30
Caltagirone	to Bucheri	18	. .	7 30
Bucheri	to Palazzuolo	6	. .	3 5
Palazzuolo	to Noto	18	. .	5 55
Noto	to Cava d'Ispica	14	4 48	4 27
——	return from Cava d'Ispica	—	4 7	
Noto	to Syracuse	22	. .	5 45
Syracuse	to Lentini, very slow, and a bad road	24	. .	7 54

		M.	H.	m.
From Lentini	to Catania, good road	18	4	40
Catania	to Trizza	6	2	—
Catania	to Nicolosi	10	2	50
Nicolosi	to the Casa di Neve	8	2	50
Casa di Neve	to the Casa Inglese	7	2	55
Casa Inglese	to the summit of Mt. Ætna	1	1	20
Nicolosi	to the Castagno di cento Cavalli	18	4	26
Castagno di cento Cavalli	to Giardini	12	4	10
Giardini	to Messina	30	7	24

No. II.

THE actual state of the roads practicable for carriages in Sicily, with their distances in miles from Palermo.

PALERMO.

- Ficarizzi, 6. Bagaria, 9. Altavilla, 14. Trabia, 21. Termini, 24.
- Misilmeri, 9.
  - Ogliostro, 15. Villafrati, 22.
    - Rocca palomba, 40. Vallelunga, 58.
    - Mezzoiuso, 25.
  - Marineo, 17.
- Parco, 6. Piana dei Greci, 14.
- Monreale, 4.
  - San Giuseppe, 22.
  - Burghetto, 16. Paternico, 18. Valguarnera, 20. Alcamo, 30.
- Capace, 12. Carini, 18.

No. III.

SIROCCO.

As our whole stay in Sicily was only forty-one days, I had no means of knowing the general climate of the island. Fahrenheit's thermometer, during that time, was never higher than 75°, between the 17th of April and the 28th of May; yet, after every day's journey I felt a very unpleasant burning heat in my face when I lay down at night, which I never before experienced from similar exposure to the sun.

The Sirocco, or south-east wind, I have often felt in Rome and in other parts of Italy, but not in Sicily: I shall therefore supply my own want of experience, by giving Captain Smyth's account, whose opportunities and knowledge entitle him to our confidence.

He says, "that as the Sirocco comes from the deserts of Africa, it is moderated in its passage over the sea to a tolerable degree of temperature; and on the east coast of Sicily, where it first arrives, its effects are inconsiderable; but seeming to acquire additional heat in its progress over the land, becomes a serious inconvenience as it ad-

vances. At its commencement the air is dense and hazy, with long white clouds, settling a little below the summits of the mountains, and at sea, floating just above the horizon, in a direction parallel to it. The thermometer does not at first experience a very sensible change, though it rises with the continuance of the wind to 90° and 95°, which last is the highest I have observed, though the feelings seem to indicate a much higher temperature; the hygrometer shews increased atmospheric humidity; and the barometer gradually sinks to about 29°.60. The sirocco generally continues three or four days, during which period, such is its influence, that wine cannot be fined, or meat effectually salted; oil paint, laid on whilst it continues, will seldom harden, but dough can be raised with half the usual quantity of leaven; and though blighting in its general effects in summer, it is favourable to the growth of several useful plants in winter. This wind is peculiarly disagreeable at Palermo, a city situated in a plain, in the north-west part of the island, surrounded on the land side by mountains, which collect the solar rays as if to a focus. Although inured to the heat of the East and West Indies, and the sands of Arabia and Africa, I always felt, during a sirocco, more incommoded by an oppressive dejection and lassi-

tude than in those countries. At such times the streets are silent and deserted, for the natives can scarcely be prevailed on to move out while it lasts, and they carefully close every window and door of their houses, to exclude it. Notwithstanding it possesses so unpleasant and relaxing a quality, and may be troublesome to people of a plethoric habit, yet I believe no danger or contagion is to be apprehended from it. In spring and autumn it is more frequent than in summer; and in winter possesses no disagreeable qualities, except to invalids."

PICTURES AND STATUES

IN THE TRIBUNE OF THE

FLORENCE GALLERY.

WITH REFERENCE TO THE PLAN.

I.

Door into the Gallery.

1. Francis I. Duke of Urbino.
   By F. Baroccio. B. 1528. D. 1612.
2. Abraham charging Eliezer, his Steward, to choose a Wife for his Son Isaac.
   By Lodovico Caracci. B. 1555. D. 1619.
3. Portrait of D. John de Montfort.
   By Vandyck. B. 1599. D. 1641.
4. The Virgin adoring the Infant Jesus.
   By Correggio.
5. Portrait of La Fornarina.
   By Raffaello. B. 1483. D. 1520.

II.

FAUN.

1. St. Jerome.
   By Espagnoletto. B. 1593. D. 1656.
2. The Virgin and an Infant Christ, with St. John the Baptist and St. Sebastian.
   By Pietro Perugino. B. 1446. D. 1524.
3. St. Peter with the Keys, and a large Cross in the back-ground.
   By Lanfranc. B. 1581. D. 1647.
4. Holy Family.
   By Raffaello.
5. Young St. John the Baptist in the Wilderness.
   By Raffaello.
6. Holy Family.
   By Raffaello.

III.

Door into the Tuscan School.

1. A Bacchante.
   By Annibale Caracci.
   B. 1560. D. 1609.

2. Holy Family.
   By Paolo Cagliari.
   B. 1532. D. 1588.

3. Portrait of Julius II.
   By Raffaello.

4. Portrait of Magdaline Doni.
   By Raffaello.

IV.

WRESTLERS.

1. Venus.
   By Titian.
   B. 1477. D. 1576.

2. Portrait of Cardinal Agucchio.
   By Dominichino.
   B. 1581. D. 1641.

3. The Murder of the Innocents.
   By Daniello da Volterra.
   B. 1509. D. 1566.

4. Portrait of Beccadelli.
   By Titian.

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on 02 July, 2018